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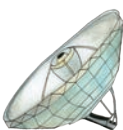
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SAN FRANCISCO LAGS IN BIKE SPENDING

Portland(ia), Seattle, Minneapolis, and Amsterdam all outspend San Francisco on bicycle infrastructure, according to a new report by the budget analyst office. We spend \$9.16 per capita, and Amsterdam spends a whopping \$22 per capita. The worst part? We don't even get the best bang for our buck, according to the report. Though San Francisco's government approved bike lane repavements and expansions, the shop that actually paints the pavement has backlogged projects stretching back to 2010. At least we outspend Los Angeles on bikes, but considering how they fetishize cars there, that can't be all that hard.



Memo to Supervisor Mar
December 4, 2013

City	Estimated Annual Amount Spent on Capital Bicycle Improvements Per Year	Time Frame	Population (2012)	Bicycle Spending Per Capita
Amsterdam	\$17,500,000	Average over 2007-2010 (4 years)	779,808	\$22.44
Minneapolis	\$5,000,000	2011	392,880	\$12.72
Seattle	\$6,641,986	FY 2012-13	634,535	\$10.47
Portland	\$6,000,000	2013-14	603,106	\$9.94
San Francisco	\$7,566,617	Average CIP FY 2013-2017	825,863	\$9.16
Austin**	\$5,000,000	2013-14	842,592	\$5.93
Los Angeles	\$12,000,000*	2013-14	3,858,000	\$3.11

Sources: Seattle Department of Transportation, FY 2012-13 Adopted Budget, Portland Bureau of Transportation Requested Budget, FY 2013-14, Los Angeles Department of Transportation staff, City of Austin, Capital Planning Office staff, City of Minneapolis (2011) Bicycle Master Plan, San Francisco FY 2013-17 Capital Improvement Program, Sustainable Communities, Sustain, Issue 21, Fall/Winter 2010, The Kentucky Institute for the Environment and Sustainable Development.

*This is an estimate based on \$7 million from the City and an additional \$5 million in grant funding per year.
**City of Austin staff report that a portion of their bicycle funding is spread across different capital programs and may not account for the full amount expended on bicycle projects.

CLOSING TIME

Here's a short list of **beloved watering holes set to shutter** soon due to rising rents/ non-negotiable leases/building sales: Pop's Bar (our favorite jukebox in the city), The Attic (which will hopefully relocate), Jack's, and El Mexicano. Add great salsa and occasional rave joint Club Cocomo to that list. According to Socketsite, the huge Dogpatch dance-ateria is slated to be demolished to make way for housing — tentatively called the Cocomo Mews, with a special Decompression Art Park attached. The commodification of Burning Man continues?



NON-PORN FILMS FROM KINK.COM MAKE LOLZ

Mission district based Kink.com asked its filmmakers let their creative flags fly, resulting in three hilarious short **videos about life inside The Armory** (where, for the uninitiated, Kink.com shoots all of its lovely porn). A pants-less guy in a panda suit asking "Sorry guys, is this the panda gangbang?" is one of the many snort worthy moments. The other two videos feature a sea of machines attached to dildos (in a Battlestar Galactica replica set — time to frak!) and a recreation of the classic slasher Psycho scene, but you know, more pleasurable. The film featuring the panda-attired sex performer won Kink's \$3,000 short film prize, but in the end, we all won. www.kink.com

LEPORE IT ON

Baby, it may be cold outside, but as hot little number direct from New York's craziest parties is on her way to warm us up. The fantastic, plastic **Amanda Lepore**, currently billing herself as "The Most Expensive Body in the World," is basically the Marilyn Monroe of club kids — she'll be crooning tunes like "Santa Baby" when she hits the new Beaux club in the Castro, Sat/14 (9pm, \$5. 2344 market. SF.www.beauxsf.com). Under all the cooing and posing, Lepore is a canny performer who uses

her pumped-up and super-shaped body as a statement — she's about to embark on a tour of Russia, where she hopes to help increase the visibility of transsexual people. Don't stand too close to the heater, girl!



TWITTER INVITES GIRL TO BOYS CLUB

Twitter named its first woman to its board of directors last week, which you know, only took since 2006. Marjorie Scardino made a name for herself as chief executive officer of Pearson, an education group. After the New York Times ran an article calling out the tech company for having mostly white, all male leadership, CEO Dick Costolo brushed it off — via Twitter no less. There's no way to tell if the ensuing media shame storm pressured Twitter to bring a woman on board, but it's probably not a far-fetched idea.

MARCUS BOOKS NEEDS \$1 MILLION

Raising \$1 million in less than three months is a tall order, but the San Francisco Community Land Trust is hoping it can keep historic **Marcus Books** in its Fillmore Street location with the help of a new, web-based fundraising tool called FundRise. At a Dec. 5 press conference, attorney Julian Davis announced that the bookstore proprietors, Karen and Gregory Johnson, had reached an agreement enabling the bookstore's Fillmore Street location to be transferred to the Land Trust for \$2.6 million, which would allow the African American owned business to remain as a tenant in perpetuity. The bookstore faces eviction, and while the settlement opens up an opportunity to reverse that fate, a total of \$1 million is needed for the plan to succeed. Those who invest in Marcus Books will earn a four percent return. The Land Trust can only guarantee this return for accredited investors, but seeks support from anyone who wants to help keep the bookstore on Fillmore Street.



POLITICAL ALERTS

WEDNESDAY 11

NO END IN SIGHT: ARTIST TALK AND PERFORMANCE
SOMArts Cultural Center, 934 Brannan, SF. www.somarts.org/noend. 7-9pm, free. Justin Hoover, curator of SOMArts exhibition All Good Things... will join featured artists in conversation on time-based art, hitting on themes like community engagement, the life cycle of a sculpture, and upcycling in contemporary art. The evening will include a reveal of Kristin Cammermeyer's evolving sculptural installation, shown for the first time in full 360-degree fashion, and a performance by Jeremiah Barber, who will create a levitation that floats in the eyes of the audience, something like a gorgeously articulated sunspot.

LEAGUE OF PISSED OFF VOTERS HOLIDAY PARTY

The Hot Spot, 1414 Market, SF. tinyurl.com/pissedparty. 6:30pm-8:30pm, free. Come have a few drinks with the League. Gather round for a toast to 2013, a chat about what fun 2014 may bring, and a celebration of the league's tenth anniversary!

THURSDAY 12

OHLONE SHORT FILMS

New Nothing Cinema, 16 Sherman, SF. 8pm, free. This screening, part of the Incite/Insight Film Series, will feature a collection of short films on the return of Ohlone people to their ancestral lands — the peninsula where San Francisco now sits. You'll hear the Ohlone's own voices — in a sunrise healing ceremony at Yosemite Slough, and in asking San Francisco city supervisors for recognition at City Hall — as well as those evoked by the land and history. The story of the Ohlone will be brought right up to the present with a series of short films documenting the latest visits of the Costanoan Rumsen Carmel Ohlone as part of their 4-cycle effort of inclusion, and truth and reconciliation.

ERIC QUEZADA PRESENTE!

Mission Neighborhood Centers, Inc., 362 Capp, SF. 6-9pm, \$5 – \$20 donation. center@politicaleducation.org. Friends of Eric Quezada and the Center for Political Education invite you to a community celebration of this beloved community activist's life, on the occasion of his 48th birthday and the 15th anniversary of The Center for Political Education. Celebrate his contributions to SF-based struggles for social and economic justice, which continue to resonate. Featuring speakers, music and a left memorabilia auction, with light refreshments provided by Sun Rise Restaurant. All proceeds will benefit the Center for Political Education.

SUNDAY 15

A LIFE IN STRUGGLE: CELEBRATING ELIZABETH "BETITA" MARTINEZ

Galeria de la Raza, SF 2pm, free. A celebration of the life and political activism of Elizabeth "Betita" Sutherland Martinez. On the occasion of Betita's 88th birthday, Social Justice Journal is releasing a special issue featuring some of Betita's unpublished works and more. The Dec. 15 celebration and fundraiser will feature readings by some of the contributors to the issue, alongside music, slideshows, and refreshments. Seating will be limited. RSVP at galeriadelaraza.org.

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Nelson Mandela's greatest legacy

BY RONI KROUZMAN

OPINION Since my teenage years, I have looked to the anti-apartheid movement as clear evidence that humanity — when it comes together and stands bravely and prays with its heart and sings with its soul — can overcome the greatest oppression. This alone would be reason enough to revere, mourn, and celebrate one of this liberation struggle's great leaders, the late Nelson Mandela.

But there was something even more remarkable about Mandela, and that was his capacity to stand for justice with such clarity and strength, while also holding so firmly that retribution against those who did him and his people wrong was not the answer.

Even when he gained the upper hand, this man who had been imprisoned for so long, leading a people who had been brutalized for so long, stood as strongly for peace as he did for freedom and justice.

As apartheid fell, South Africa could easily have slipped into civil war. But it did not. Instead of pursuing vengeance against its former oppressors, under Mandela's leadership and other brave leaders like him, the country instituted groundbreaking Truth and Reconciliation Commissions that had those responsible for apartheid and its enforcement own up to their wrongdoings without being brutalized in return.

For Mandela, this choice grew from a deeply personal revelation: "As I walked out the door toward the gate that would lead to my freedom, I knew if I didn't leave

my bitterness and hatred behind, I'd still be in prison," the great freedom fighter famously said upon his release.

In its report on Mandela just hours after he passed, the BBC quoted F.W. de Klerk, South Africa's last white president, as saying Mandela had "a remarkable lack of bitterness." Mandela's greatest legacy, de Klerk said, "is that we are basically at peace with each other notwithstanding our great diversity."

Justice without vengeance. What a poignant and at one point unimaginable legacy to leave his nation and all of humanity. And it is the paradigm shift we so desperately need and I hope will one day soon learn to embody: how to stand strongly, fiercely even, for what is right — to defend without wavering against those who would attack people and the Earth — and at the same time to see the humanity in all people and to welcome everyone back into the village, even when they have done wrong.

It takes a great, great heart to do that. And only that can bring the deep and lasting healing and transformation we need.

Thank you and blessings, Madiba, you have shown us what is possible for humanity. We will miss you. **SFBG**

Roni Krouzman is a consultant who coaches workplace leaders in fostering healthy relationships with colleagues and employees. His articles and essays on social movements have appeared in numerous print and online publications, as well as four anthologies.

THIS MODERN WORLD

by TOM TOMORROW



Tech leaders must engage critics

EDITORIAL It's time for San Franciscans to have a public conversation about who we are, what we value, and where we're headed. In the increasingly charged and polarized political climate surrounding economic displacement, the rising populist furor needs to be honestly and seriously addressed by this city's major stakeholders.

Whether or not the technology industry that is overheating the city's economy is to blame for the current eviction crisis and hyper-gentrification, it's undeniable that industry and its leaders need to help solve this problem. They are rolling in money in right now, including tens of millions of dollars in city tax breaks, and they need to offer more than token gestures to help offset their impacts.

As we were finalizing stories for this issue on Dec. 9, the Guardian newsroom was roiled by our roller-coaster coverage of a protest blockade against a Google bus, which has become a symbol for the insulated and out-of-touch

nouveau-riche tech workers in the emerging narrative of two San Franciscos.

Our video of an apparent Google-buser shouting at protesters "if you can't afford it, it's time for you to leave" went viral and burned up the Internet (and our servers) even as we discovered and reported that he was actually a protester doing some impromptu street theater.

But there was a reason why his comments resonated, and it's the same reason why The New York Times and other major media outlets have been doing a series of stories on San Francisco and the problems we're having balancing economic development with economic security, diversity, infrastructure needs, and other urban imperatives.

Rents have increased more than 20 percent this year, the glut of new housing coming online now is mostly unaffordable to current residents, even that new construction has done little to slow real estate speculators from

cannibalizing rent-controlled apartments, and the only end in sight to this trend is a bursting of the dot-com bubble, which would cause its own hardships.

We need this city's political leaders to convene a summit meeting on this problem, and Mayor Ed Lee and his neoliberal allies need to bring tech leaders to the table and impress upon them that they must engage with their critics in a meaningful way and be prepared to share some of their wealth with San Franciscans. Not only is the future of the city at stake, so is its present, because the housing justice movement won't be ignored any longer.

The good news is that San Francisco has a golden opportunity to test whether democracy can help solve the worst aspects of modern capitalism, offering an example to others if we succeed. But if our political leaders don't create good faith avenues for meaningful reforms, San Francisco may offer a far messier and more contentious lesson. **SFBG**

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At the heart of the image.



🔴 OAKLAND FAST FOOD WORKERS FIGHT FOR \$15

It was a bad day for Big Macs, but a good day for workers.

Joining a nationwide day of action, a wave of over 100 protesters crowded into an Oakland McDonald's on Jackson Street Dec. 5, urging fast food workers to join in the strike. Four employees participated, while others briefly joined the march outside.

Similar strikes were held in 100 cities nationwide, with workers in Detroit, New York City, and more rallying to demand a livable wage of \$15 an hour.

The national actions were led by labor unions, including Service Employees International Union, but locally it was led by men like Jose Martinez, a KFC worker who led a strike at that fast food establishment some time back. "It's a movement for all fast food workers to come together and fight for our rights," he said.



Oakland rapper, performer and music producer Boots Riley turned out in support of the fast food workers' movement. "Fighting to raise wages of anyone helps everyone. A high tide raises all boats," he told the Guardian. "You help make that profit, your labor is worth more than minimum wage."

Inside, the fast food joint was bursting at the seams. "Markeisha! Markeisha! Markeisha!" the protesters screamed, bursting into cheers as the five-foot girl hobbled around the counter to join the strike. Markeisha, who did not want her last name used, said she tore her ACL a week ago tripping over one of her children's toys. She can't afford not to be at work



FROM LEFT: GOOGLE TECH WORKERS ON THE COMPANY'S BLOCKED SHUTTLE TO MOUNTAIN VIEW; PROTESTERS CALL FOR GOOGLE TO PAY SAN FRANCISCO FOR USE OF THE CITY'S BUS STOPS; AND MAX BELL ALPER ENGAGES IN "POLITICAL THEATER." GUARDIAN PHOTOS BY JOE FITZGERALD RODRIGUEZ

! GOOGLE BUS BLOCKADE GOES VIRAL

Protesters blocked a private Google shuttle on Valencia Street on Dec. 9, decrying private shuttle buses' use of public bus stops without paying fees or fines.

The group of 20 or so neon-yellow vested protesters called themselves the "San Francisco Displacement and Neighborhood Impact Agency." Google doesn't pay San Francisco a dime to use the Muni stops — fines that private auto drivers pay regularly.

Protesters passed out fliers noting that Google buses access 200 Muni stops every weekday without permission, and would owe an estimated \$1 billion in fines if the city held the company accountable for doing so.

Shortly after the early morning bus blockade took place in the Mission, the Guardian posted a video capturing an exchange between a young man who appeared to be a Google employee and Erin McElroy, a protester whose web-based data visualizations on eviction, published in collaboration with the San Francisco Tenants Union and the Anti-Eviction Mapping Project, have recently been featured in this publication.

The man angrily responded to the bus

blockade, and make antagonistic comments to the protesters in their neon vests.

"How long have you lived in this city?" McElroy asked him, believing he was a bus passenger who worked for Google. He shouted back, "Why don't you go to a city that can afford it? This is a city for the right people who can afford it. You can't afford it? You can leave. I'm sorry, get a better job."

After we posted a video capturing this exchange to our Politics Blog, the Guardian's website went down due to the amount of online traffic flowing in as the video went viral. But within an hour, we learned this irascible individual — who had refused to provide his name to reporters as they followed him down the street, muttering that he was late for work — was none other than Max Bell Alper, an Oakland resident and organizer with Unite Here Local 2850.

We quickly updated the post, which had even prompted calls from national news outlets who wanted to air the footage. Then we interviewed Alper, who insisted he hadn't set out to deceive the media.

"This is political theater to demon-

strate what is happening to the city," Alper said. "It's about more than just the bus. These are enormous corporations that are investing in this community. These companies, like Google, should be proud of where they're from and invest in their communities."

McElroy didn't want the larger story to get lost in the shuffle. "I understand it was a highly dramatic moment people were drawn to," she said. "But I wish people would pay attention to the larger systemic issue of tech capital creating a particular class in San Francisco that's displacing long-time residents."

Leslie Dreyer, one of the protest organizers, said that though Alper's shoutout turned out to be a deception, riders on the Google bus itself were making plenty of snarky comments of their own, which she captured on a camera she was wearing as she entered the bus. "People were shaming others for even talking to me," she said. "A person tried to read (my pamphlet) and people said 'no don't take anything from them!'" (Joe Fitzgerald Rodriguez)

though, and worked the register from a chair.

We asked if she was afraid to be on strike. "Afraid? Kind of," she said. If she lost her job, "I wouldn't have a way to pay my bills and support her family." She felt it was an important thing to do, because she isn't earning a living wage. After three years of employment, she's finally making 50 cents more per hour because

she's training to be a shift manager, and can now expect an hourly wage of \$8.50.

A statement on McDonald's website noted, "Our owner-operators are committed to providing our employees with opportunities to succeed. We offer employees advancement opportunities, competitive pay and benefits."

One worker the Bay Guardian interviewed described having to

visit food banks to get enough food, despite working full time.

McDonald's' official statement also noted: "The events taking place are not strikes. Outside groups are traveling to McDonald's and other outlets to stage rallies." But four workers did join the Oakland McDonald's protesters to participate in the nationwide strike, and together they poured into

the adjoining parking lot, dancing and chanting.

The protest was organized as a coalition between a number of groups, including the ReFund & ReBuild Oakland Community-Labor Coalition, ACCE, EBASE, the East Bay Organizing Committee, UNITE-HERE Local 2850, OUR WALMART, SEIU 1021, and SEIU ULTCW. (Joe Fitzgerald Rodriguez)

BY MARKE B.

marke@sfbg.com

After two more hours of hiking, we stop in a dry creek. One of the younger men enlists help pulling large cactus spines from one of his legs. We sit in a circle sharing food. The tastes link us to loved ones and Oaxaca...

After we have hiked again through blisters for many miles and I have shared all my ibuprofen with the others, we stop to rest. We fall asleep, using torn-open plastic trash bags as blankets. Our coyote leaves to talk to his contact on a nearby Native American reservation about giving us a ride past the second border checkpoint to Phoenix....

Suddenly, our guide runs back, speaking quickly in Triqui. Two Border Patrol agents — one black and one white — appear running through the trees, jump down in our creek bed, and point guns at us.

— Seth M. Holmes,
Fresh Fruit, Broken Bodies



Fieldwork

'Fresh Fruit, Broken Bodies' looks at the sorry state of migrant farmworker health care — and its larger implications

NEWS According to the US Public Health Service, there are, on average, an estimated 3.5 million migrant farmworkers in the United States, the majority of whom are undocumented immigrants. At harvest season, most of them perform the backbreaking work of picking our fruits and vegetables; at other times, they share slum-like apartments or live out of cars looking for odd jobs — 68 percent of them wondering if they should return home to Mexico and risk another border crossing to the US when picking time rolls around again. Only 5 percent of migrant workers have health insurance, and what happens to the rest if they get injured or fall ill doing the work the rest of us won't is an eye-opening American tragedy.

To many Americans, this cheap, legally and socially vulnerable population is a faceless brown mass in the fields somewhere, maybe receiving a noble thought at Cesar Chavez Day or inducing the occasional twinge of guilt in the produce aisle, if thought of at all. But a provocative, important new book by UC Berkeley Assistant Professor of Public Health and Medical Anthropology Seth M. Holmes, *Fresh Fruit, Broken Bodies: Migrant Farmworkers in the United States* (University of California Press), which has won several awards and been featured on main-

stream news outlets, is helping to re-personalize migrant farmworkers and move their health care situation into the media spotlight.

As the US finally addresses the facts that it spends the most money on health care for the worst outcomes, that a huge chunk of its population has no health care at all (and is severely underpaid for its work), and that we're dependent on undocumented immigrants to harvest our produce and keep food costs down, we're only just starting to realize the irony in giving the people who devastate their bodies to provide our healthiest foods perhaps the lousiest health care deal of all.

COMPLEX VOICES

Part heart-pounding adventure tale, part deep ethnographic study, part urgent plea for reform, *Fresh Fruit* starts off with Holmes embedded in an ill-fated group of border-crossers from the mountains of Oaxaca: he gets arrested, they get deported after a harrowing stay in a detention center. Holmes then writes about his 18 months spent picking fruit alongside hundreds of others at a large family-owned farm in Skagit Valley, Wash., living in a closet with a dozen farmworkers in a rundown apartment while they look for work on the off-season, returning to Mexico to spend time with workers and their fam-

ilies, and shadowing the medical professionals in the publicly and privately funded clinics that serve migrant populations. Throughout, Holmes saw people "give premature birth, develop injured knees and backs, suffer from extreme stress, experience symptoms of pesticide poisoning, and even have farm trucks run over and crush their legs," as he told Farmworker Justice magazine.

Holmes, a medical doctor as well as a doctor of anthropology — the book resulted from his thesis work — brings an enlightening complexity to the issue of migrant workers. (Including the label "migrant worker" itself, which, he notes piercingly at the end of the book, has been ossified with classist and racial overtones. If this group of people were flying over every summer from Europe or Hong Kong to secure investments on Wall Street, they would be called "international businesspeople.")

He's especially concerned not just with the grueling minutiae of trying to receive treatment for the aches and pains that come with stooping to pick strawberries 12 hours a day, struggling to meet ambitious quotas in order to get paid very little, but also the larger, physically devastating effects of the structural violence visited upon a whole population by neoliberal eco-

nomics policies that continue to widen the global income gap and entrench the wealthy in power. His "participant observation" method of studying migrant farmworkers means he writes about his own experiences in the field, and he brings his sophisticated anthropological knowledge to bear on the way contemporary society ensures that migrant farmworkers stay on the bottom rung of the economic ladder, building on the work of Pierre Bordieu, Philippe Bourgois, and others who've studied power relationships and structural violence in terms of workers' health.

But, although there are scholarly footnotes and personal interjections, Holmes avoids an icky "anthropological tourism" vibe by providing the workers themselves with room to tell their histories, talk about their bodies, and react to the way they're treated. People like Abelino, who falls victim to a series of misunderstandings over his severely injured knee, or Crescencio, who suffers acute headaches whenever he's called racist names or ordered around degradingly, but is labeled a potential domestic abuser by one caregiver and resorts to drinking up to 24 beers per night to soothe his pain. We also hear from Marcelina, who talks to a Skagit Valley commu-

nity gathering about low wages and high quotas.

And Holmes lets the owners and operators on all levels of Skagit's Tanaka Brothers Farm speak as well, about the need for cheap labor in an increasingly competitive global agribusiness environment, among other concerns. (One especially interesting tidbit: Organic distributors pressured Tanaka Brothers Farms to sign a machine-pick contract, which relegates farmworkers to the pesticide-ridden fields, despite the growing market for organic produce.) The

Japanese-descended Tanaka family is deeply embedded in the Skagit Valley community, with roots stretching back before the Japanese internment period. The farm has seen different waves of migrant workers from poor white to Asian to Mexican. The valley community itself has a fascinating relationship with the migrant community, emerging from it while reacting to it, developing its own social hierarchy as each generation "graduates" from farmworker to resident.

ANOTHER GENERATION

A lot has changed from Chavez's day. For one thing, the previous generation of field workers, mostly from Guadalajara and northern Mexico or from Central America, has gained a toehold on American society — like the Asian workers who preceded them, many Hispanic workers' children, placed in American schools, have grown up, providing their parents with a path to citizenship or work visas that allow them access to better jobs.

Today, a lot of workers are not mestizo Mexican, but of indigenous Mixtec descent, from increasingly violent mountain villages of Oaxaca in southern Mexico like San Miguel and San Pedro. Bloody land disputes, ethnic tension, the collapse of the local agriculture market that was exacerbated by the North American Free Trade Agreement in the 1990s and continued through the recent global recession, and the rowdy and malevolent presence of US-funded anti-drug military forces (strange since no major drug cartels operate there) have isolated this area, forcing its men, women, and children to look for work in America.

Triqui, not Spanish, is their

CONTINUES ON PAGE 12 >>

CONT>>

native language — just one of the major hurdles when it comes to delivering health care to this population. Another hurdle comes with the specific cultural record of Triqui and general Mexican health care. Many Triqui workers rely on native healers, even in American farm-worker camps, whose methods of consulting cards and drawing evil spirits from bodies using oils surely provide some psychosomatic respite. But reliance on native healers — out of a combination of tradition, fear of discovery or of health institutions, and availability — often prevents workers with deeper problems from receiving a wider range of appropriate treatments. Self-medication through alcohol is common (Holmes observed no drug use), and in one case a man named Bernardo took to the habit of mashing his abdomen with soda bottles to ease a chronic stomachache ache.

The migratory nature of these workers — and their shifting relationship to the law — all but ensures disruptions in preventative and prescriptive care, lack of access to medications, frustratingly spotty medical records, and the inability to form a valuable personal bond with a trusted physician. But the major hurdle is that the system put in place by the government to serve migrant populations hasn't been revisited since 1962, when a wave of media concern spotlighted the plight of migrant workers — most of whom, at that time, were white Oakies descended from the great dust bowl diaspora of the '30s and '40s. The system has been only slightly adapted and enlarged since then, with dozens of clinics and organizations competing for limited grants, and nonprofits charging as little as they can (often still a steep fee on a farm-workers' wage).

The picture Holmes paints of the clinics he visits and the doctors, nurses, and caseworkers he encounters is a mostly warm one — most health workers are hard-working and well-intentioned, stymied by cultural and linguistic differences, lack of funds and proper medical records, and racist attitudes from the surrounding communities. Some are prone to misinterpretation, and there are a couple outbursts of frustration that border on stereotyping.

Still, most migrant worker health care providers are dedicated to their patients' welfare. As one doctor, a mountaineer who serves the Tanaka Brothers Farm workers,

Laboring for better health care

NEWS Gardening, plumbing, construction, janitorial work and washing dishes: The jobs day laborers perform for San Franciscans are done with their bodies. Their physical fitness is their gateway to work.

It's that physicality they risk on the job every day. Undocumented Latino laborers have a hard time reaching options for medical care though, even in a sanctuary city like San Francisco.

To be clear, San Francisco has gone far and beyond many cities to provide medical care. The city's Healthy San Francisco program, UCSF, and a smattering of nonprofits all provide medical care to undocumented immigrants, which often includes day laborers.

The problem is not a matter of options, but a matter of trust.

James Quesada, an anthropology professor at San Francisco State University who studied health care options for day laborers, said even when options are available, many day laborers avoid them.

The specter of deportation is always lurking, he said, stopping many from seeking clinics in the first place.

"Despite the fact that we're a sanctuary city, there's always that fear and threat that someone could come at any time," Quesada said. "There are do-gooding public health services for them, public health contracted satellite clinics and the like. But one of the hardest things is to really convince them that they're not in peril by going."

At the U-Haul rental facility near Bryant Street, laborers stand in pairs waiting for potential customers to drive by. When a customer comes into sight, they'll start toward the passing car in huffing sprints. Their work is unpredictable and never guaranteed.

One man the Guardian spoke to, Gonzalo Moran, 62, cited one health care center as a timely godsend: the Mission Neighborhood Health Clinic. The wait there is only half an hour, he said, and in an emergency they make referrals to SF General Hospital.

But heading to SF General for care can carry a high price tag in both time and money, and results are not guaranteed.

"One day I had a toothache, I went to the emergency [room], was there from about four o'clock in the morning to four o'clock in the afternoon," Moran said. "I told them I was

put it: "It's a very difficult problem. We have a bad situation where citizens cannot really afford health care. And the migrant workers, I truly believe they should have at least the same access as the others.

I mean, this work that they are doing is something that nobody else is willing to do. That's the truth. That's probably the only reason why we are able to go to the supermarket and buy fruit for a fair price. So

this is a group of people that really deserves our attention."

That group will most likely be left out of the Affordable Care Act's initial implementation, with possible implications for other, growing

safe to go [get medical attention]. But, you know what it is, I do not want to be like those others [Latinos] who have "no shame" [sin verguenzas] and want what they want for nothing. If I can I will pay my way, and if I can't, I can't. I'll withstand the pain and take care of it myself, even if I have to pull them [his teeth] out myself. "

Juan would medicate the gaps in his teeth with Tequila-soaked cotton balls, and aspirin.

Quesada tried to get him help, but Juan had to cancel dental appointments repeatedly when jobs became available. Day laborers never know when the next opportunity may drive up to them.

This is what pushes Quesada and others to push for a merging of social work and health care. Some facilities in San Francisco have already moved that way, as hospitals like UCSF visit churches and community centers on weekends to reach out to undocumented people in need of medical attention. Still, there's room for change.

"Doctors shouldn't have to be social workers, but social workers should be there in the room," Quesada said, saying that would go a long way toward helping undocumented workers find the help they need. But despite a lack of options, they carry on.

"They're valiantly making a go of it, and don't want to dwell on the negative," he said. "They don't want to be seen as fighting for basic human rights, as not fully human."

The man we met outside the U-Haul on Bryant, Gonzalo Moran, has three trade school certificates, one of them in floor tiling. But he longed for one thing: time to attend school so he could get ahead.

"I go to school all the time, you know, if I have it," he said. "But it's hard, we're always getting a lower wage." And it's a barrier. A barrier to health, a barrier to education, and a barrier to a better life. (Joe Fitzgerald Rodriguez and Reed Nelson)



On the migrant trail

NEWS From 2007 to 2010, Salvadoran journalist Óscar Martínez made six different excursions on The Beast, a rusted freight train that carries Central American migrants throughout Mexico on their journey to the southern US border. His vivid, eye-opening account is now available in English, in a recently published edition titled *The Beast: Riding the Rails and Dodging Narcos on the Migrant Trail*, by Verso Books.

The Beast documents the lives and stories of some of the thousands of migrants who make the perilous trip annually. Whether they are heading north to flee violence in their home countries, or simply in pursuit of *una vida mejor* (a better life), the migrants who embark on this journey expose themselves to untold risk. The trail leads them through isolated Mexican territories where the rule of law holds little sway, and bandits affiliated with drug cartels lie in wait of vulnerable targets.

Some of the figures are appalling: An estimated 20,000 of the quarter million Central Americans who journey along the migrant trail annually are kidnapped along the way. Rape is so commonplace in some areas that coyotes aiding women who venture north frequently give them condoms, with instructions to tell their attackers to use them. "They tell them, trying to fight isn't an option. Not in that jungle," Martínez said during a recent book reading at Modern Times, relating what he'd learned from migrants while riding The Beast.

Even more alarming is that the everyday violence afflicted against migrants received scant press attention until Martínez highlighted it. And there are dishearteningly few examples of prosecution targeting those who prey on migrants.

More impressive than the considerable risk Martínez took on to get the story was the level of depth and understanding with which he portrayed the migrants he encountered. He did this by getting to know them, spending hours in their presence, and relating to them by learning the slang used on the migrant trail.

Sometimes he would invent a character in order to slip past gatekeepers who sought to keep journalists out. He pretended to be a

john when venturing into a brothel in Chiapas, to get the stories of the women profiled in a chapter titled "The Invisible Slaves."

"Sometimes, you drink a beer and have a conversation, not an interview," Martínez said during a book reading at San Francisco's Modern Times Bookstore Collective. "The migrants, they are very kind to talk to me," he added. "If you're on the most dangerous trip of your life, why are you going to talk to a guy who asks you stupid questions for hours?"

Martínez produced the series for El Faro, an online publication based in El Salvador that seeks to produce in-depth, long form reporting.

He initially published a compilation of his experiences dodging narcos and killers on the train in a book titled *Los migrantes que no importan* [The migrants who don't matter] in

2010. The Beast was named one of the best books of 2013 by the Financial Times, and has earned praise from The New Yorker.

"We spent a lot of time with the migrants beforehand," he explained when asked how he gained the trust of the people he wrote about. "The project allowed us to do that. We had the time. That's impossible to do with the rhythms of conventional journalism."

Since El Faro is funded through private contributions and grants from foundations, it's geared toward generating the sort of in-depth, well-researched, carefully crafted journalism that has the power to bring about real change.

"To understand, you need time," Martínez said. It was only after six harrowing journeys, he said, before "I understood the train."

Now he is working on a project with El Faro called Sala Negra, investigating gang-related violence in Central America. It's a dangerous occupation, but Martínez believes he is fulfilling his obligation as a member of the press by bearing witness to the violence taking place in Central America. "Not talking about organized crime is not an option," he said. "Organized crime is a part of the society." (Rebecca Bowe)



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In Grand Style was organized by the Asian Art Museum in collaboration with the National Museum of Korea and the National Palace Museum of Korea based on the exhibition *Scenes of Banquets and Ceremonies of the Joseon Period* held by the National Museum of Korea in 2009. Presentation at the Asian Art Museum is made possible with the generous support of Koret Foundation, Samsung, The Korea Foundation, The Bernard Osher Foundation, E. Rhodes and Leona B. Carpenter Foundation, Silicon Valley Bank, Jamie and Steve Chen, John and Barbara Osterweis, and Suno Kay Osterweis. Image: *Royal Protocol for King Jeongjo's Visit to His Father's Tomb in Hwaseong* (detail), 1800–1900. Korea, Joseon dynasty (1392–1910). Album; ink and colors on paper. Courtesy of National Museum of Korea.

Proximities was organized by the Asian Art Museum. Presentation at the Asian Art Museum is made possible with the generous support of Graue Family Foundation, Columbia Foundation and an anonymous donor. Image: *Double Barbershop Poles, Askew*, 2011, by Amanda Currier (American, b. 1977). Part of screen-printed triptych on paper, edition of five, H. 30 x W. 20 in. each. © Amanda Currier. Courtesy of the artist and Romer Young Gallery.

BY JANINA GLASOV
news@sfbg.com

NEWS The latest attempt to legalize marijuana in California took one step forward last week when a group of advocates filed a ballot initiative with the office of the Secretary of State.

Titled California's Marijuana Control, Legalization and Revenue Act of 2014 (MCLR), the new marijuana legalization proposal is being floated by Americans for Policy Reform (AFPR). For the past year, the organization has made the draft initiative open to the public as an editable Google Doc for anyone to read, comment on, and even modify.

The next step is for the Secretary of State to evaluate the initiative and compose a title and summary. Only after that process, which could take up to two months, will the AFPR be free to begin collecting the 500,000 signatures it must amass in order to get the marijuana legalization act on the 2014 ballot.

Such a task may sound daunting, but AFPR members have already done some of the heavy lifting, having spent the past year soliciting thousands of individual Californians' input and support. The policy reform group even postponed an earlier submission target date, to allow time for a statewide tour to gauge public opinion one last time before formally filing the proposed legislation.

The initiative began as a grassroots, "open source" document to legalize cannabis for medical, industrial and adult social use.

"About a year ago, we held a cannabis conference in San Jose where we presented a document that was two paragraphs long and basically said, 'Marijuana should be legal and nobody should be sent to jail,'" recounts AFPR member Dave Hodges. "Then we put that document into a Google Doc and just started promoting it, telling everybody, 'If there's anything in it that you don't like, get in there — and change it yourself.'"

Hodges opened San Jose's first medical cannabis club in 2009, but wasn't drawn to the forefront in the fight for legalization until the death of a good friend a year and a half ago. His friend suffered from a condition caused by daily consumption of alcohol.

"About two weeks before he passed away, we were smoking a joint and the fucker had the balls to tell me: 'If this shit were legal, I would have never drank alcohol.' This is something I've believed in a lot, in general — but that was probably the thing that made me really get into it and not let go."

The AFPR has gone to great lengths to garner broad support and lay the groundwork for a strong coalition once the signature gathering begins. In the past year, the policy reform group has reached out to attorneys, activists, and cannabis-related event goers. They've issued press releases, blasted the word out on social media, and generally tried to include as many Californians as possible in shaping the MCLR initiative.

The editable Google Doc upon which the proposal is based has been circulated to thou-

All together now

..... It takes a village — and a Google Doc — to legalize pot

sands of people, via email lists. When someone posted a link to the document on the popular website Boing Boing, more than 1,000 people logged into it within 48 hours.

Hodges has sat down to meet face-to-face with more than 100 different people. Over time, the two-paragraph-long Google Doc grew to a length of 24 pages.

"The process of creating it was a little bit of a nightmare," Hodges chuckles. "I've probably read that 24 pages a thousand times," a feat he admits he could not have been accomplished without copious amounts of marijuana.

Nonetheless, he agrees with fellow proponent Bob Bowerman, who said, "This is the best cannabis initiative ever put together for California. It follows federal guidelines and regulates cannabis in a way that makes sense." Bowerman added, "It corrects the other legal mistakes."

The open-source style in which MCLR was created might have been headache inducing, but its proponents believe it will prove to be the key to the initiative's success on the 2014 ballot — in contrast with previous failed efforts at legalization.

As Hodges states, "In the case of Prop 19 in 2010, the message that was circulating — and the reason that it failed — was that everybody was saying, 'It's a bad law, but vote for it anyways,' because everybody just wanted to see legalization happen. In 2012, we had nine different initiatives all competing to be on the ballot, because everybody had their own view of how this had to happen and

nobody was really trying to get everybody to work together. And then none of them ended up on the ballot."

These defeats in 2010 and 2012 led Hodges and his associates to the conclusion that the essential problem was internal division across the movement for legalization, caused by respective groups disagreeing on language and prioritizing different aspects of the issue.

"When you do this process and combine so many perspectives, you see a lot of things that you wouldn't otherwise," Hodges explains. "And if there are any critics who come out and say this is a bad law, well, we've taken over a year to reach out to everybody. Anybody who hasn't responded doesn't really have an excuse at this point." While the original document put forth by the AFPR a year ago stated simply that Californians should be free

to smoke marijuana, its final form is a detailed set of regulations on how the drug ought to be sold, provided, and regulated. It also outlines new protections against issues, such as federal

regulation, still complicating the movement toward legalization. The need for such a precise, comprehensive initiative was underscored by a recent California Supreme Court ruling, which determined that individual cities are allowed to ban medical marijuana dispensaries despite provisions established by Prop 215 in 1996 and reinforced by SB-420 in 2003, clearing the way for their operation.

"There were a lot of lessons to be learned from that Supreme Court ruling," Hodges says. "We learned that if we want this structured properly, we need to spell it out in very fine detail, to make sure that legally the courts can't come back and do something like this again."

He went on to explain the essence of the MCLR initiative. "The core of what we've done is create a bipartisan, independent cannabis commission that's going

to regulate this, set up further detailed regulations, and adjust for anything in the future," he said. "Everything else is more basic structures around protections and limitations for businesses that could exist, and the protections for the people who are currently using it."

Some of those "basic structures" proved especially important to the co-collaborators. They include enforcing laws against driving under the influence by testing a driver's impairment rather than testing the amount of substance in their bloodstream; prohibiting employers from firing employees simply for positive drug test results for marijuana; disregarding, in custody battles, whether one of the parents smokes marijuana; and establishing independent financial and insurance cooperatives for the cannabis and hemp industries, so that banking and insurance transactions may be done apart from the federal framework.

"Those are the little things that we would not have thought of, unless we'd been reaching out to individuals," Hodges states. "So it really is a much stronger document because we've been so open about it."

Once the document had been collaboratively shaped and vetted, AFPR took it to an attorney, who drafted it as legislation.

As the final, amended version of the MCLR initiative undergoes evaluation by the office of the Secretary of State, the greatest obstacle now facing AFPR is the task of raising the \$2 million needed to gather signatures for the petition. Without that funding, the measure won't appear on the 2014 ballot, regardless of all the effort and collaboration already invested. The organization has been cultivating relationships with prospective sponsors, but collecting that large of a sum will not be easy.

Still, the initiative's proponents remain confident. According to the most recent survey data released by AFPR, 64 percent of California voters want to legalize marijuana in 2014. This support follows a broader trend: Results of a recent Gallup poll show that for the first time since Americans were first polled on their attitudes toward marijuana in 1969, a clear majority of Americans — 58 percent — say it should be legalized.

"The time is now," declared John Lee, another proponent. "The voters are ready, and we can get it done."

What getting it done will ultimately mean, in practice, is anyone's guess.

"We're talking about a lot of saved money as far as people going to jail, better use of resources, and a new stream of revenue for the state. There's obviously gonna be some sort of liquor-store type models," Hodges predicts. "But I've heard of everything from marijuana-friendly bed and breakfasts, to high-end bars that will have girls going around like cigarette girls used to, but with different types of pre-rolled joints."

Taking it all in, he concluded, "The possibilities are pretty endless. But if this initiative passes, we will set a standard for the rest of the country." **SFBG**



**NEW-STYLE CHILAQUILES
(WITH STEAK, MMM)
AT LA URBANA**
PHOTO BY TABLEHOPPER



BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPER Alta CA takes us higher, Comstock Saloon rocks some changes, and two new brunches light up those late, late mornings.

CHOW NOW

There's a new hangout in town, with a kitchen that wants to stay open until 1am to feed you. And I'm not talking about cardboard-crust pizza, or greasy tacos, or coagulated tikka masala (ew). Wipe all those thoughts away. How about housemade pastrami and bialys, or a cheeseburger (which comes with bacon) on a house-baked bun? Doesn't a homey bowl of cracked wheat with hen of the woods mushrooms sound good? Confit chicken leg? Yes. Yes. Yes. You'll find all this and more at the brand-new **Alta CA** (1420 Market, SF. www.altaca.co), which just joined the percolating Mid-Market scene, kitty-corner to the new Twitter building.

It's the latest space to open in the Daniel Patterson Group of restaurants (Coi, Plum, Haven), with chef Yoni Levy leading the charge. You can come by for lunch or dinner, and there's also a full bar, at which you can order a barrel-aged cocktail to go with your dill-pickled deviled eggs. (The wine list is also pretty killer, and there are some local beers on draft, too). Whether you're on a date or dining solo, the stylish place has a fun vibe that isn't overbearing or too quiet — much like the third bed in the three bears, it's just right. There are 65 seats and a very cool floor-to-ceiling shelving system that sepa-

Mexican dude

rates the kitchen from the dining room, but still allows you to peek into the busy kitchen (you voyeur you). Open Mon–Fri 11am–2am and Sat–Sun 5pm–2am.

If you swing by **Comstock Saloon** (155 Columbus, SF. www.comstocksaloon.com) in North Beach, no, you aren't seeing double. Actually, you kind of are (boozehound!). The dining room has a new second bar that's been added — woohoo, more room for thirsty people! — and the dining tables have been replaced with high-top marble tables, so the feeling in the dining room is now more casual and easygoing.

In keeping with Comstock's vintage Gold Rush feel, the new bar is actually an oldie: a restored old-growth redwood and mahogany slab, with an antique tap handle that dates all the way back to 1880. Yeah, that's fricking old.

To go with all this old-new coolness is a fresh menu from the new chef, conveniently named Ronnie New. He was previously at Magnolia, and is bringing a bit of his New Orleans roots to the table (think peel-and-eat Louisiana Gulf shrimp and an andouille Scotch egg with mustard aioli). He's also showcasing a Comstock burger, rabbit currywurst with fries, and squash fritters. Bonus: The full menu is now served Mon–Sat 4pm–12am and Sun 4pm–10pm (the bar is open daily 4pm–2am).

One last tidbit: Comstock is continuing its Saloon's Free Lunch Friday, which means if you purchase two boozy beverages, you receive a free lunch, how sweet is that? (The dish changes weekly.)

Two new brunches for your neverending list o' brunchy options in this town. First up, **La Urbana** (661 Divisadero, SF. www.laurbanasf.com) has juuuuuust started weekend brunch, with menu items like eggs with grilled chorizo and a Manchego quesadilla; chilaquiles with grilled steak and over-easy eggs; an omelette with Manchego, bacon, onion, rajás puree, and pea tendrils; and tamales de chile con queso. While the brunch plates will cost more than a visit to San Jalisco (think \$12–15), you'll be able to pair a nice mezcal bloody Mary with them. Pro tip: Ask to order the Mexican Dude off the nighttime cocktail menu (housemade horchata, vodka, mezcal, and espresso coffee liqueur). If that isn't one of the best hangover helpers you've ever had, I don't know what I'm doing anymore. Serving 11am–2:30pm.

You live on Russian Hill? You can stumble over to the new Sunday brunch at **Stones Throw** (1896 Hyde, SF. www.stonesthrowsf.com), with soft-scrambled eggs and mushrooms, butter-fried pancakes (well then!), butternut squash and duck confit hash, and great beers. And bubbly. And doughnuts. Served 11am–2pm. **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at www.tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

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BY KAYLEN BAKER

arts@sfbg.com

FOOD On a bright November afternoon, I ducked into Biondivino, a tiny but tremendously well-stocked Italian wine shop in Russian Hill, to meet John Pauley and Anna Li of Mattarello — an artisanal, handmade pasta pop-up.

Li, a Europe-raised, multilingual physician by day and tortellini-shaper by night, greeted familiar faces while pulling bundles of sage papardelle, whole-wheat tagliatelle, parsley-garlic tagliatelle, squid ink spaghetti, saffron cavatelli, and the coveted tortellini al brodo from inside a cooler. Pauley, a former chef at several restaurants including the nearby La Folie, now works as a full-time *sfoglini*, or Bolognese-style pasta maker, for the couple's two-year-old venture. If he was tired after spending five-and-a-half hours rolling out 50 pounds of dough, it didn't show.

Walking me along the foldout table where pastas winked with specks of semolina, Pauley discussed their journey into *la sfoglia*. Five years ago while traveling in Bologna, a culinary capital known for parmigiano reggiano, prosciutto, mortadella, and tortellini, Pauley apprenticed with pasta makers Franco and Grazia Macchiavelli of Salumeria Bruno e Franco.

"In Bologna, pasta making is pretty much women's work," Pauley explained. Naturally, the women at the school were intrigued that a man would come all the way from San Francisco to

Carb your enthusiasm

..... Pop-up Mattarello rolls out authentic, hand-made pastas

learn their practice. "We all fell in love with each other," said Pauley.

Mattarello maintains the same authentic spirit as the pasta made in Bologna. "Tortellini is as Bolognese as the Golden Gate Bridge is [San Franciscan]," said Pauley. Yet he was quick to point out that authenticity means different things to different people. In

Bologna, tortellini is only eaten in broth. "To change something, you have to understand where it comes from. You start with a 450-year-old recipe for tortellini."

In the US, Li and Pauley noticed, the bar for pasta has been set very low. Americans treat it as a vehicle for heaping on store-bought sauce and every vegetable in the pantry. On the other hand, explained Pauley, "the mistake other people make is that bringing a virgin olive oil or cheese back from Italy doesn't make that food authentic. The spirit of cooking authentic Italian food here would mean, say, using great artisan prosciutto from Iowa."

Pauley's version of tortellini involves driving two hours to get the perfect farm eggs. "The hardest part is finding the right coloring. The egg yolks need to be orange to make the pasta really golden."

He makes almost everything by hand in order to "get intimate with the pasta." It's not supposed to look perfect. The tortellini is stuffed with a mix of pork loin, eggs, parmesan, nutmeg, salt, and breadcrumbs; rolled; and sold the next day.

That night I cooked the golden knots until they bobbed to the top of my boiling pot for several seconds, and slid a spoonful into my mouth. The texture alone was startling — the silk of the broth combined with an elastic, tender chew of pasta, creating a wholly new experience.

The flavor came almost as an afterthought, in a delightfully grounding depth of meat, lift of nutmeg, and occasional bite of pepper, wrapped snugly between the sweet broth containing the brined memory of gently bruised vegetables. It only helped that the sky had turned dark and rainy.

The exception to Pauley's handmade rule comes in the form of squid ink spaghetti, when he swaps the mattarello (or rolling pin, after which the pop-up was named), for the torchio, or "my torture device," as he calls it. It began as a fun experiment after a trip to the Amalfi Coast, but customers can't order enough, and La Folie has begun ordering it for its menu. "It's too good

of a product," said Pauley, shrugging.

I leaned closer to the coiled ropes, noticing that they smelled strongly of the ocean in their pre-boiled state. I pinched one end of a beautiful black noodle, rubbed the Play-Doh-like string between my fingers, and took a bite. Raw, it contained an oddly tender chew. Cooked, it firmed up, yet remained fragile, pliable — I was seized with the desire to create a whole new adjective to describe these noodles, because the ones that came to mind couldn't adequately capture what I tasted.

An epiphany: Fresh pasta is the dish. You need never wonder what you're going to do with pasta — you're not going to dress it, or drown it. You're simply going to eat it.

In San Francisco, Li and Pauley have witnessed friends turn their pop-ups into brick-and-mortar restaurants. "We know we're at a fork, but we don't know yet which prong we're going to take," said Pauley. He briefly pondered a larger pop-up, or expanding into more locations, but opening an eatery doesn't appeal. "Anna is a doctor, and I don't miss the restaurant scene, the appetizers, the entrées, the running around." Pauley stops to say hi to friends entering Biondivino, then concludes, "I love making love to my dough. I love doing this." **SFBG**

Mattarello's next pop-up is Dec. 21, 2-4pm at Biondivino, 1415 Green, SF. For future locations and pre-ordering, visit www.mattarello.com.



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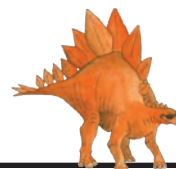
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WEDNESDAY 12/11

JAGWAR MA

Discussing the lead track off *Howlin'*, Jagwar Ma's Jono Ma has described time spent in two Berlin clubs: Club Bassy, which "only played vinyl from the '40s, '50s, '60s," and Panorama



Bar, the oft-mentioned, house-dominated portion of ultra-hip Berghain. It's a nice hat-tip to Jagwar Ma's influences, which have inspired clear-voiced pop and soul vocals that follow a swirl of programmed beats and sequenced arpeggios, with enough looseness in the groove to engender no shortage of Happy Mondays references. This sound — part Madchester acid trip and part Balearic episode — has fittingly led to remixes by Andrew Weatherall, Matthew Dear, and Pachanga Boys. (Ryan Prendiville)

With Fascinator
8pm, \$15
Independent
628 Divisadero, SF
www.theindependentsf.com

THURSDAY 12/12

"HOLIDAY BAZAAR NIGHTLIFE"

There is a science to holiday gift shopping. Like most experiments, it begins with an unsettling question: What should I get for Ma? And Pa? Olivia? Your hypothesis states that some friends will like their gifts, and some will fake it. But when more than 40 local merchants gather for NightLife at the Academy and set up stalls full of treasures curated by Bazaar Bizarre (think handmade ceramics, silk-screened T-shirts, letterpress stationery, and superhero bowties), the chances of expected yield matching actual yield of purchases are high. Add principal elements to the equation, such as bass music collective Slayers Club, DJ Mark Farina, and spiked snow cones (NightLife is a 21-and-over event), and the chemical reaction creates an explosion greater than the *Earthquake* planetarium show. (Kaylen Baker)

6pm, \$12
California Academy of Sciences
55 Music Concourse, Golden Gate Park, SF
www.calacademy.org

"DRAG QUEENS ON ICE: AN ELEGANZA EXTRAVAGANZA!"

Figure skaters and drag queens have a lot in common: a flair for performing, an affection for sequins, a deep love of cheesy music. Now in its fourth year, "Drag Queens on Ice" makes the most of these shared affections by bringing hostess Donna Sachet and a bevy of costumed, skate-wearing divas to Union Square's

Holiday Ice Rink.
Spreading even



ASOMNIA SEE FRIDAY/13

more cheer, event presenter Visit Mendocino County partners with the Sisters of Perpetual Indulgence this year to benefit the Sisters' partner charities, matching donations made by skate fans who get their picture taken with the Order's own Sister Roma. (Cheryl Eddy)
8-9:30pm, \$7-\$11 (skate rentals, \$5; rink hours, 10am-11:30pm daily)

Holiday Ice Rink
Union Square, SF
www.unionsquareicerink.com

FRIDAY 12/13

X AND THE BLASTERS

The members of legendary Los Angeles punk rockers X have always distin-

guished themselves from other bands of their time and genre, with the rock-solid drumming of DJ Bonebrake, the guitar virtuosity of Billy Zoom, and the poetic lyrics and intimate vocal interplay of John Doe and Exene Cervenka. The iconic group, whose early catalog was recently released in deluxe digital sets via Rhino Records, is hitting the West Coast this month for a special "X-mas 2013" tour with friends the Blasters. Fans of both outstanding acts won't want to miss this rare chance to see the two groups together at one sensational show. (Sean McCourt)
9pm, \$35
Fillmore
1805 Geary, SF
www.thefillmore.com

ASOMNIA

Sixty hours, no winks, of continual performance are what Mugwumpin

promises, beginning 9am Friday and running (or wobbling) nonstop until 9pm Sunday. The 10-year-old company, needless to say, refuses to slow down, and looks to be keeping pace with the times, as it embarks on the three-day marathon as research into its yearlong exploration of exhaustion (to culminate in a final performance in 2014). The performers will make themselves available along the way to guest choreographers Laura Arrington (Sun, 2pm) and Erika Chong Shuch (Sat, 2pm). Crazy? Probably, yeah. But having consulted with at least one herbalist (Sheila Devitt, who offers a primer on herbal adaptogens as part of the proceedings), the members of the intrepid theater company are going into this, anyway, with their eyes open. (Robert Avila)

Starts today, 9am; ends Sun/15, 9pm,
\$10-\$30 (weekend pass, \$40)

CIIS's Area 5
1453 Mission, SF
www.mugwumpin.org

EL TEN ELEVEN

Silver Lake's El Ten Eleven defies the odds. Its music is instrumental, but starkly unpretentious. Its musician-



ship and songwriting is mind-bogglingly complex, but extremely listenable. It consists of only two people, but creates a full band's worth of sound, with the insanely gifted Kristian Dunn often playing the guitar and bass lines on his double-necked instrument simultaneously. The music the band creates is not just technically impressive, it's also graceful, intensely melodic, and deeply emotional. El Ten Eleven's talent and intricate songwriting translate beautifully to its live presence, where the duo will loop, vamp, shred, and cymbal-crash its way right into your heart. (Haley Zarembo)
With Slow Magic
9pm, \$16
Slim's
333 11th St, SF
www.slimspresents.com

CONTINUES ON PAGE 18 >>



X SEE FRIDAY/13

FRIDAY/13
CONT>>

④ “TWO EVENINGS OF DEBORAH HAY SOLO ADAPTATIONS”

Deborah Hay has never stopped rethinking the dancing body, a practice she started as a member of the Judson Dance Theater in the 1960s. She has become something of shaman for choreographer-performers,



who experience her workshops as a stripping-away of preconceptions about their own work. For each residency, Hay creates one solo — actually a series of written instructions and descriptions — which the artists gradually make their own by continuing to work on it for at least three months. It's a process which is both disciplined and freeing. “Two Evenings of Deborah Hay Solo Adaptations” presents five artists and their versions of these solos: Aura Fischbeck and Gry Bech-Hanssen with pieces from 2012; Manfred Fischbeck from 2011; and Megan Nicely and Ronja VerAura from 2010. (Rita Felciano)

Fri/13-Sat/14, 7pm, \$15
NOHspace
2840 Mariposa, SF
www.brownpapertickets.com

SATURDAY 12/14

④ “AN UNNERVING LOOK AT THE HOLIDAYS”

Lemony Snicket, the grief-stricken satirist of the best-selling *A Series of Unfortunate Events*, would warn you not to attend this family-oriented holiday jazz concert. He'd say that Christmas, with all its blaring jingle, is an atrocious way to celebrate the uncomfortable birth of a man cursed with the inexplicable talent of curing sickness and doomed to youthful death by jealous townsmen and very heavy planks. He'd mention that Marcus Shelby's mesmerizing jazz music is a gloomy reminder that all merriment must end, and that the earnest chords of the SFJazz High School All-Stars will make you cry. He'd add that Snicket

“AN UNNERVING LOOK AT THE HOLIDAYS” SEE SATURDAY/14



himself has no knowledge of jazz, lacks the joy to cheer children, and will probably sport an unflattering disguise. Luckily, I'm not Lemony, and I'm telling you not to miss “An Unnerving Look at the Holidays.” (Baker)

11am, \$5-\$15
SFJazz Center
201 Franklin, SF
www.sfjazz.org

SUNDAY 12/15

④ HOMO FOR THE HOLIDAYS

Procrastinating your holiday shopping could pay off this year: El Rio's Homo for the Holidays queer craft bonanza is your one-stop shop for gifts for all your friends, plus plenty of goodies and entertainment for yourself, too! The back patio hosts more than a dozen crafters selling



all sorts of adorable creations: upcycled bike tire jewelry, stick and poke

tattoo kits, queer home décor, and more. Shop to the tunes of performers GAYmous, Thunder Thighs, and DJ Jerry Lee, as well as words by the Lady Ms. Vagina Jenkins and dance performances by the Tartletts and the emFATic Dancers. Door proceeds go to the Larkin Street Youth's holiday gift drive; bring an unwrapped gift for the drive and receive raffle tickets to win prizes from featured vendors. Get your photo taken in the “Sleazy Santa” photo booth, and make the yuletide gay! (Kirstie Haruta)

3-8pm, \$5
El Rio
3158 Mission, SF
www.elriosf.com

MONDAY 12/16

④ ANDREW BIRD'S GEZELLIGHEID

Andrew Bird reprises his special holiday shows, expanding his run for the first time to the best coast. The title *Gezelligheid* is a Dutch word that translates to coziness or togetherness, and in order to live up to the name, Bird is hosting his two-night performance inside of Congregation Sherith Israel, one of the city's most breathtaking places of worship. Playing with special guest Tift Merritt, *Gezelligheid* will mostly

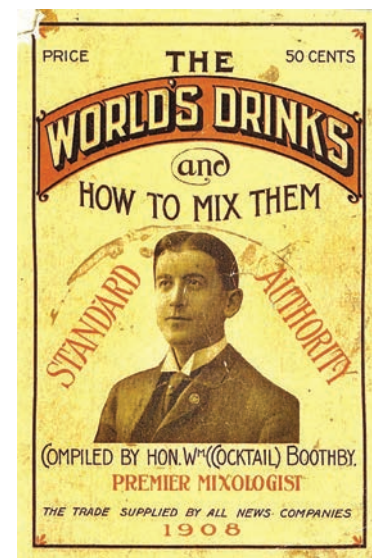
consist of Bird's spectacular violin pieces, amplified through his trademarked Victoria horns. Designed, in Bird's words, for the audience to be “lifted and comforted as we head into another cold and dark winter,” the show promises to be a unique, enchanting experience. (Zaremba)

TUESDAY 12/17

④ “HISTORIC LIBATIONS”

San Franciscans have long enjoyed a romance with alcohol — from the debauchery of the Barbary Coast

era to the modern renaissance of the craft cocktail, the city by the bay knows how to knock 'em back. Celebrate this high-proof history at “Historic Libations,” a party inspired by the drinking culture of yesteryear,



where revelers will be able to sample a variety of uniquely San Francisco cocktails, including the Pisco Sour and the Martinez. The price of admission to the fete will include drinks, hors d'oeuvres and dancing to live music from The Cosmo Alleycats — and don't forget to check out the always fascinating exhibits on display. (McCourt)

6-9 p.m., \$30-\$75
California Historical Society
678 Mission, SF
facebook.com/californiahistoricalsociety **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



ANDREW BIRD'S
GEZELLIGHEID
SEE MONDAY/16



BY EMILY SAVAGE
arts@sfbg.com

TOFU AND WHISKEY The tuba comes quickly, bubbling over excitedly at the start of the wildly entertaining “That’s It!” — the title track off the **Preservation Hall Jazz Band’s** first record of all original compositions. The vivacious New Orleans jazz album, released earlier this year, was a long time coming. The Preservation Hall Jazz Band has been a staple of Louisiana for 50 years, and in its different variations has released more than 20 previous albums of covers, tributes, and reworked classics.

And there’s a reason the tuba stands out: It’s tooted by creative director Ben Jaffe, whose father and mother, Allan and Sandra Jaffe, created the revolutionary Preservation Hall jazz venue in the French Quarter in 1961. Allan organized the first incarnation of the Preservation Hall Jazz Band in 1963 and was the group’s first tuba player. Ben and his brother grew up around the corner from the venue and spent most of their time there, hanging out at the venue with the greats. “We literally grew up at the Preservation Hall at the feet of these pioneers of New Orleans jazz,” Ben tells me from his current home (he still lives just minutes from the hall). He seems still in awe of it all, genuinely impressed and appreciative of his past with the venue.

He took over the group and the venue in the early ’90s after graduating from college (Allan passed away in ’87). Along with managing the day-to-day operations of the hectic venue, he also plays tuba along with bass, and produces the band’s albums. This newest release was co-produced by Jim James from My Morning Jacket. The core group of eight musicians recorded *That’s It!* last year, blasting out Dixieland and New Orleans jazz tracks like spooky “Rattlin’ Bones” and slowing down for twinkly songs like “Sugar Plum” on percussion, banjo, piano, trumpets, tenor sax, clarinet, tubas, and the like. “All combined, out of eight guys, we probably play something like 300 instruments.”

The band will play select tracks off its original record this weekend at the Davies Symphony Hall, but there’ll be another tradition taking over most of that performance:



Rattlin’ bones and sugar plums

peppy, jazzy holiday selections. The band’s on-and-off again (but mostly annual) Creole Christmas touring show lands in SF Sun/15 (Davies Symphony Hall, 201 Van Ness, SF. www.sfsymphony.org).

The selections will include songs culled from the band’s storied past repertoire, holiday classics, and ditties that have a special meaning to the outsized group. The band’s “spry, charming” 81-year-old clarinet player, Charlie Gabriel, suggested one of the songs, “We Wish You,” which he heard in church as a young boy. The rest of the song list is under wraps for now, but don’t expect a gaudy Xmas spectacular.

“We’re not bringing the Rockettes, and we don’t have a light show. It’s really going to be an intimate evening of music,” says Jaffe.

But he knows the drill for upping the holiday charm, having performed a variation of Creole Christmas for the better part of a decade. Plus, he’s crazy for the holiday season — he loves to decorate and celebrates both Christmas and Chanukah.

“These Creole Christmas shows started at Preservation Hall and that’s when we decided it was something we should take on the

road,” says Jaffe. “New Orleans music is a reflection of our community, and we have such a wonderful community of musicians and artists in New Orleans. Every time we play a concert, it feels like a family gathering.” And when they’re home from the road — they tour most of the year — the members of the Preservation Hall Jazz Band play the venue that bears their name two to three times as week.

They’ve long been the buzzing heart of venue, and the holidays are just another reason to celebrate with wailing horns.

When the boys were younger, Allan used to bring Ben and his brother around to different churches, senior homes, banks, and restaurants to perform live holiday songs, instead of sending out gift

cards. “I still do it,” says Jaffe. “I wake up early on Christmas morning and go out with my horn and walk around the French Quarter to really remind me of my childhood.”

He adds, “Any reason to have a party in New Orleans, you know? If the wind blows we’re going to have a parade.”

COCKTAILS AND HAPPY DIVING

San Francisco’s Happy Diving has that mid-’90s Weezer thing going for it, certainly, but

there’s a fuzzier, punkier edge than anything off *Pinkerton*, like a lazier Rivers Cuomo on a slacker punk bender. The band plays this weekend with fellow Bay Area pack Cocktails, which features members of Dirty Cupcakes. It describes its sound as “slop-punk” but sounds closer to power pop on tracks like “No Blondes (in California)” off this year’s

Father/Daughter Records-released debut EP, which Matthew Melton of Warm Soda recorded. Also cool to note: The opener for this grand occasion is Blood Sister’s first show. *Thu/12, 8pm, \$5. Knockout, 3223 Mission, SF. www.theknockoutsf.com.*

THE WEIRDOS

Early LA punks the Weirdos (first active in that gritty hotspot ’76-’81) matched swagger to wit, chugging along thundering guitars and those gravelly, growly, depths-of-hell vocals and song titles like “We Got the Neutron Bomb.” They played with all the bands you might expect, given the time and place: Germs, Dead Boys, Middle Class. And more so, the legacy of the band and its ilk clearly influenced later SoCal bratty punks and snarling weirdos alike. And now, after a few revivals an oh-so-many decades later, that band of Weirdos is back again, arriving at Thee Parkside with VKTMS and the Re-Volts. *Sat/14, 9pm, \$18. Thee Parkside, 333 11th St, SF. www.theeparkside.com.*

SARAH JAFFE

No relation to those Preservation Hall Jaffes we met earlier in Tofu and Whiskey (that I know of), Sarah Jaffe is indeed her own lady. Yet the Texas-bred singer-songwriter, who’s collaborated with Eminem, has the delicate whisper of Cat Power and the wild-woman howls of Fiona Apple. That’s just a longwinded way of saying her vocals are lovely and textured and worthy of live listening. She’ll make you feel something deep on songs like “Satire,” off 2012 release, *The Body Wins*. With Midlake. *Mon/16, 7:30pm, \$14. Bottom of the Hill, 1233 17th St, SF. www.bottomofthehill.com.*

PERE UBU

Experimental Cleveland post-everything art rock group Pere Ubu only has one original member. That person, warbly singer David Thomas, gives the band its backbone of avant-garde oddness. Thomas’ vocals and the band’s echoing, effects-heavy guitars make Pere Ubu sound at once like it’s hovering in outer space and being shot down into the deep, dark, muddled waters of unexplored oceans. It’s always a trip, either way. *Tue/17, 8pm, \$16. Slim’s, 333 11th St, SF. www.slimspresents.com SFBG*



WEDNESDAY 11

ROCK

Bottom of the Hill: Lovers, Upstairs Downstairs, 9 p.m., \$10.
Cafe Du Nord: Tommy & The High Pilots, Lower 48, Will Weston, 8:30 p.m., \$8.
Chapel: Lee Rinaldo & The Dust, Bill Orcutt & Jacob Felix Heule, 9 p.m., \$15-\$17.
DNA Lounge: Fates Warning, Artizan, Bay Rum, Field of Stones, 7:30 p.m., \$20-\$25.
El Rio: Hyper Buzz, Heart of the Whale, Not Sure. Not Yet, 8 p.m., \$10.
Independent: Jagwar Ma, Fascinator, 8 p.m., \$15.
Knockout: "Disorder," w/ Screature, CIVC, Circuit Slave, DJ Nicki Tilsner, 10 p.m., \$5.

DANCE

Cat Club: "Bondage A Go Go," w/ DJs Damon, Tomas

Diablo, & guests, 9:30 p.m., \$5-\$10.
Edinburgh Castle: "1964," w/ DJ Matt B & guests, Second and Fourth Wednesday of every month, 10 p.m., \$2.
Elbo Room: Powwoww, Witowmaker, Light Echo, Phntm Club, Poppang DJs, 9 p.m., \$5.
EndUp: "Tainted Techno Trance," 10 p.m.
Lookout: "What?," w/ resident DJ Tisdale, 7 p.m., free.
Madrone Art Bar: "Rock the Spot," 9 p.m., free.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

BLUES

Biscuits and Blues: Kim Wilson All Stars, 7:30 & 9:30 p.m., \$30.
Boom Boom Room: Dr. Mojo, 9:30 p.m., free.

EXPERIMENTAL

Meridian Gallery: 535 Powell, San Francisco. Cheryl Leonard: New Natural Sounds, 7:30 p.m., \$8-\$10.

FUNK

Vertigo: "Full Tilt Boogie," w/ KUSF-in-Exile DJs, 8 p.m.-1:30 a.m., free.

THURSDAY 12

ROCK

Bottom of the Hill: City Tribe, Sea Lioness, Travis Hayes, Snow Angel, 8:30 p.m., \$8.
DNA Lounge: Sixth Annual Silicon Valley Rocks, Benefit for Music in Schools Today featuring live music by South Hero, Blues Deluxe, The Funkery, Peter Chung Band, Regime, nSLASHa, Open Source Band, Coverflow, and Rainbow Party., 7 p.m., \$25-\$65.
Independent: moe., Dec. 12-14, 9 p.m., \$30.
Knockout: Cocktails, Blood Sister, Happy Diving, 9 p.m., \$5.
Milk Bar: Split Screens, Dandelion War, Heavy Color,

Jared Padovani, 8:30 p.m., \$5.

DANCE

1015 Folsom: RJD2, Om Unit, Sweatson Klank, DJ Dials, Mophono, Ernie Fresh. Mr. Vos, 10 p.m., \$15 advance.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.
Cat Club: "Throwback Thursdays," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).
Cellar: "XO," w/ DJs Astro & Rose, 10 p.m., \$5.
DNA Lounge: "8bitSF," w/ Super Soul Bros, Vicereine, Owlbear, DJ Tracer, 8:30 p.m., \$8-\$11.
Elbo Room: "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and live guests, 9:30 p.m., \$5-\$8.
Infusion Lounge: "I Love Thursdays," 10 p.m., \$10.
Neck of the Woods: Blas, 10 p.m. continues through Dec. 26, free with RSVP.
Q Bar: "Throwback Thursday," w/ DJ Jay-R, 9 p.m., free.
Raven: "1999," w/ VJ Mark Andrus, 8 p.m., free.
Tunnel Top: 601 Bush, San Francisco. "Tunneltop," 10 p.m., free.
Underground SF: "Bubble," 10 p.m., free.
Vessel: "Base," w/ Sasha, Gabriel I, Quinn Jerome, 10 p.m., \$15 advance.

HIP-HOP

EndUp: "Cypher," w/ resident DJ Big Von, 10 p.m., \$5-\$10.
John Collins: "Party with Friends," w/ resident DJs IllEffect, GeektotheBeat, Merrick, and Delroch, 9 p.m., free.
Skylark Bar: "Peaches," w/lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

Amnesia: Emily Bonn & The Vivants, Arann Harris & Farm Band, Supermodal, 9 p.m.
Brick & Mortar Music Hall: Jamestown Revival, Lonesome Locomotive, Keyan Keihani, 8 p.m., \$9-\$12.
El Rio: "Strung Out," w/ Teja Gerken, Joe Gore, Eric Skye, 7 p.m.
Hotel Utah: Small Town Therapy, The T Sisters, Indianna Hale, 9 p.m., \$10-\$20.

Lost Church: Lady Crooners, 8 p.m., \$10.
Plough & Stars: Tipsy House, 9 p.m.

JAZZ

Blush! Wine Bar: Doug Martin's Avatar Ensemble, 7:30 p.m., free.
Bottle Cap: North Beach Sound with Ned Boynton, Jordan Samuels, and Tom Vickers, 7 p.m., free.
Cafe Claude: Vijay Anderson Quartet, 7:30 p.m., free.
Exploratorium: Resonance: Angel City, w/ Roscoe Mitchell, James Fei, William Winant, Sarah Cahill, 7 p.m., \$10-\$15.
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, Second Thursday of every month, 7:30 p.m., free.
Pier 23 Cafe: Judy Hall, 7 p.m., free.
Royal Cuckoo: Charlie Siebert & Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: Savanna Jazz Jam with Eddy Ramirez, 7:30 p.m., \$5.
SFJAZZ Center: "Hotplate," w/ Robert Stewart & Chester Thompson (playing Jimmy Smith's *Back at the Chicken Shack*), 8 & 9:30 p.m., \$15-\$20.
Top of the Mark: Stomp Jones, 7:30 p.m., \$10.
Yoshi's San Francisco: Tuck & Patti, 8 p.m., \$23.

FRIDAY 13

ROCK

Bottom of the Hill: 20 Sided Records Holiday Party, w/ Trainwreck Riders, Tartufi, Cannons & Clouds, Couches, 9 p.m., \$10.
Brick & Mortar Music Hall: Cool Ghouls, Santoros, The Spyrals, Unstrung, DJ Al Lover, 9 p.m., \$7.
Hemlock Tavern: Federation X, Tweak Bird, Feral Ohms, Peace Creep, 9 p.m., \$8.
Hotel Utah: Rue '66, Handler Brothers, Consolidated Electric, 9 p.m., \$8.
Independent: moe., Dec. 12-14, 9 p.m., \$30.
Make-Out Room: O Presidente, Pancho-san, 7:30 p.m., \$8.
Milk Bar: Surf Bored, Lemme Adams, Mr. Kind, 8:30 p.m., \$8.
Slim's: El Ten Eleven, Slow Magic, 9 p.m., \$16.
Thee Parkside: Slick's Bash #100 with Poison Idea; Attitude Adjustment; Moses; I, Madman, 9 p.m., \$12.

DANCE

Amnesia: "Indie Slash," w/ DJs Danny White and Rance, 10 p.m., \$5.
Audio Discotech: Juan MacLean (DJ set), Pacific Disco, Papa Lu, 9:30 p.m., \$10-\$15 advance.
BeatBox: BeatBox Holiday Party with DJ Russ Rich, 9 p.m., free.
Cafe Flore: "Kinky Beats," w/ DJ Sergio, 10 p.m., free.
Cafe: "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.
Cat Club: "Dark Shadows: The Nightmare Before Christmas," w/ DJs Daniel Skellington, Melting Girl, Joe Radio, and Skarkrow, 9:30 p.m., \$7 (\$3 before 10 p.m.).
EndUp: 401 Sixth St., San Francisco. "Fever," 10 p.m., free before midnight.
Harlot: "Animal Party: Reindeer Unleashed," w/ Traviswild & Thomas Jack, 9 p.m., \$10-\$20 advance.
Lone Star Saloon: "Cubcake," w/ DJ Medic, Second Friday of every month, 9 p.m.
Lookout: "HYSL," 9 p.m., \$3.
Mighty: Mighty 10-Year Anniversary, w/ Hernan Cattaneo, Naveen G, 9 p.m., \$20-\$30 advance.
Monarch: "Smoke N' Mirrors: A Winter Holiday Soirée," w/ Crazy P, Climbers, Shiny Objects, Lisbona, Trev Campbell, 9 p.m., \$10.
Public Works: "Friday the 13th, Part IV," w/ Zebra Katz, House of LaDosh, 10 p.m., \$10-\$15.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.
Temple: Les, DJ Enfo, DJ E-20, Mikey Tan, DJ Rufio, 10 p.m., \$15.
Underground SF: "Bionic," 10 p.m., \$5.
Wish: "Bridge the Gap," w/ resident DJ Don Kainoa, Fridays, 6-10 p.m., free.

HIP-HOP

Mezzanine: Bone Thugs-N-Harmony, 9 p.m., \$25-\$45.
Slate Bar: "The Hustle," w/ DJs Sake One & Sean G, 9 p.m.

JAZZ

Atlas Cafe: Tom Lander, 7:30 p.m., free.
Red Poppy Art House: 2698 Folsom, San Francisco. Rob Reich Trio, 7:30 p.m., \$10-\$15.
Royal Cuckoo: Steve Lucky & Carmen Getit, 7:30 p.m., free.
Savanna Jazz Club: Jim Butler Group, 7:30 p.m., \$8.
Top of the Mark: Black Market Jazz Orchestra, 9 p.m., \$10.

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MUSIC LISTINGS

BLUES

Biscuits and Blues: Elvin Bishop, 7:30 & 10 p.m., \$40.

SATURDAY 14

ROCK

Bottom of the Hill: Kitten, Hot Toddlies, Dog Party, 9:30 p.m., \$15.

Hemlock Tavern: Loyalists, Cinder Cone, Mosshead, 9:30 p.m., \$6.

Hotel Utah: Comet Empire, The Suborbitals, Akale, 9 p.m., \$8.

Independent: moe., Dec. 12-14, 9 p.m., \$30.

Knockout: 3223 Mission, San Francisco. Fucking Buckaroos, Buffalo Tooth, Parmesans, A Million Billion Dying Suns, 3 p.m., \$7.

Thee Parkside: Pedal Revolution Benefit Show with Clamhawk Manor, Twinsect, Jamaged Goods, Joe

Sikelianos, 4 p.m., \$5; Weirdos, VKTMS, Re-Volts, DJ Aya Papaya, 9 p.m., \$18.

DANCE

Amnesia: "2 Men Will Move You," w/ DJs Primo & Jordan, 9 p.m.

Cat Club: "Club Gossip: New Order vs. Erasure," w/ DJs Damon, Shon, Low-Life, Daniel Skellington, and Panic, 9 p.m., \$5-\$8 (free before 9:30 p.m.).

DNA Lounge: "Bootie S.F.," w/ Smash-Up Derby, A+D, DJ Dada, Myster C, Mr. Washington, Keith Kraft, more, 9 p.m., \$10-\$15.

S.F. Eagle: "Sadistic Saturdays," 10 p.m., free.

El Rio: Maxwell Powers, Date Nite, Pixel Memory, 9 p.m., \$6-\$12.

Elbo Room: "Tormenta Tropical: 6-Year Anniversary," w/ Max Glazer, Oro11, DeeJay Theory, 10 p.m., \$5-\$10.

EndUp: "Eclectricity," 10 p.m.

Harlot: "Freak 'n' You," w/ Philipp Jung (of M.A.N.D.Y.),

Nick Williams, Dan Sherman, 9 p.m., \$10 advance.

Hot Spot: "Love Will Fix It," w/ DJ Bus Station John, Second Saturday of every month, 10 p.m., \$5.

Knockout: "Galaxy Radio," w/ Matrixxman, Lel Ephant, Smac, Emils, PlaZa, Holly B, 9 p.m., free.

Lookout: "Bounce!," 9 p.m., \$3.

Mighty: Gorgon City, 10 p.m., \$12.50-\$20.

Monarch: "No Way Back," w/ Mudd, Felix Dickinson, Conor, Solar, 10 p.m., \$10-\$20.

Neck of the Woods: French Horn Rebellion, Carousel, 9 p.m., \$12-\$15.

Rickshaw Stop: "Cockblock: The Holiday Party," w/ DJs Niki-C & Natalie Nuxx, 10 p.m., \$10.

Slate Bar: "The KissGroove S.F.," w/ DJ Vinroc & The Whooligan, 10 p.m., free.

Stud: "Frolic: A Celebration of Costume & Dance," w/ resident DJ NeonBunny, 8 p.m., \$8 (\$4 in costume).

Temple: Frenchy Le Freak, Pheeko Dubfunk, Lorentzo, 10 p.m., \$20.

Wish: "All Styles & Smiles," w/ DJ Tom Thump, 10 p.m., free.

HIP-HOP

111 Minna Gallery: "Back to the '90s," Second Saturday of every month, 9:30 p.m., \$10.

Double Dutch: "Cash IV Gold," w/ DJs Kool Karlo, Roost Uno, and Sean G, Second Saturday of every month, 10 p.m., free.

JAZZ

Cafe Claude: Belinda Blair, 7:30 p.m., free.

Emerald Tablet: Madeline Eastman & Her Trio, 8 p.m., \$20 suggested donation.

Royal Cuckoo: Wil Blades & Jack Tone Riordan, 7:30 p.m., free.

San Francisco Golden Gate Rugby Club: S.F. Bal Fest: Treasure Island Hop, 9 a.m., \$5; S.F. Bal Fest: Aloha Swing Dance, w/ Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m., \$15-\$20 (\$5 off with costume).

INTERNATIONAL

1015 Folsom: "Pura," 9 p.m., \$20.

Bissap Baobab: Misión Flamenca, Monthly live music and dance performances., 7:30 p.m. "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.

Brick & Mortar Music Hall: Makrú, Las Cafeteras, DJ Izzy*wise, 9 p.m., \$12-\$15.

Cafe Cocomo: Orquesta Borinquen, DJ Luis Medina, 8 p.m., \$15.

Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5 before 11 p.m.

Milk Bar: Dança Makézu's Kizomba, Semba, and African Rhythms Mega Party, 9:30 p.m., \$10.

Red Poppy Art House: John Calloway and the New Riders of the Clave Maze, 7:30 p.m., \$15-\$20.

Space 550: "Club Fuego," 9:30 p.m.

Yoshi's San Francisco: Sheila E. Birthday Celebration, 8 & 10 p.m., \$39.

CONTINUES ON PAGE 22 >>

WEDNESDAY
JANUARY 8

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CONT>>

SUNDAY 15

ROCK

Bottom of the Hill: San Francisco Rock Project's 2013 Festive Festival of Bands, 5:30 p.m., \$10+.
Hemlock Tavern: Little Claw, Death Valley Girls, SFPD, 8:30 p.m., \$6.

DANCE

Elbo Room: "Dub Mission," w/ Timoteo Gigante, DJ Sep, J-Boogie, 9 p.m., \$6 (free before 9:30 p.m.).
EndUp: "T.Dance," 6 a.m.-6 p.m.; "Elements of House," w/ Mozaic, David Gregory, Dan Sherman, 10 p.m.

Knockout: "Sweater Funk," 10 p.m., free.
Lookout: "Jock," Sundays, 3-8 p.m., \$2.
Mezzanine: Paul Kalkbrenner, Bells & Whistles, 7:30 p.m., \$20-\$30.
Monarch: "Black Magic Disko," w/ Mind Against, Brian Bejarano, Star Kommand, 9 p.m., \$10-\$15.
-Q Bar: "Gigante," 8 p.m., free.
Slate Bar: "She Said: A Queer Affair," Third Sunday of every month, 4 p.m., \$3-\$5.
Stud: "No Parking on the Dancefloor," w/ resident DJs Dutchboy & Gehno Aviance, 11 p.m., \$5.

JAZZ

El Rio: Emergency Ensemble, 8 p.m., free.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30 p.m., free.
San Francisco Golden Gate Rugby Club: S.F. Bal Fest: Prohibition Party Swing Dance, w/ Kally Price Trio, 7 p.m., \$15-\$20 (\$5 off with costume).

MONDAY 16

ROCK

Bottom of the Hill: Midlake, Sarah Jaffe, 7:30 p.m., \$12-\$14.

DANCE

DNA Lounge: "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.
Elbo Room: Highway Poets, New Thoreaus, 9 p.m., \$6.

TUESDAY 17

ROCK

Bottom of the Hill: Warm Soda, Herms, POW!, 9 p.m., \$12.
S.F. Eagle: Eric Himan, Zbörnák, 9 p.m.
Hotel Utah: Dispel, Midnight Sons, King Kong Zilla, 9 p.m., \$10.
Knockout: Shadowhouse, Crimson Scarlet, 2084, Gone to Ground, DJ Laurgactyl, 9:30 p.m., \$7.
Slim's: Pere Ubu, 8 p.m., \$16.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.
Monarch: "Soundpieces," 10 p.m., free-\$10.
Otis: "Vibe," w/ Binkadink, Third Tuesday of

every month, 6 p.m., free.

Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.

Underground SF: "Shelter," 10 p.m., free.

JAZZ

Burritt Room: Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Cafe Divine: Chris Amberger, 7 p.m.
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and friends, 7:30 p.m., free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.
Revolution Cafe: West Side Jazz Club, 5 p.m., free; Panique, 8:30 p.m., free/donation.
Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.
Yoshi's San Francisco: Tommy Igoe Big Band, 8 p.m., \$22.
Zingari: Brenda Reed, 7:30 p.m., free. **SFBG**



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To have and to hold

..... RAWdance digs deep with intricate, excellently performed 'Mine'

BY RITA FELCIANO
arts@sfbg.com

DANCE RAWdance packed enough movement material into its new *Mine* to tempt lesser choreographers to dilute it into a much longer work than this quintet's 55 minutes. But that's not who Wendy Rein and Ryan T. Smith are. Here joined by Kerre Demme, Aaron Perlstein, and Laura Sharp, the duo created choreography pared down to its essence where every head turn, every lurch, every stabbing leg counts. The work has nothing to do with excavating minerals; it has everything to do with possession — what we have or want control over, be it property, physical space, or other people.

Pre-performance images suggested a bunch of people tied up in hanging ropes. Thankfully, none of that materialized. Instead of ropes — they did enter as one of very few props — scenic designer Sean Riley used strands of string for what looked like a three-dimensional map in which multiple roads coalesced into a single point. They reminded me a little of those air routes maps you look at in in-flight magazines when you have run of others things to do. Hanging from the Joe Goode Annex's high ceiling, Riley's rope sculpture was airy and light, yet thanks to the weights attached had a downward pull.

Mine turned out to be an intricately structured, excellently performed essay on some of our less noble instincts. Slowly, it began to appear that the idea of "mine" dehumanizes us instead of enriching us. The work started on a pure

dance level with images gradually emerging to become more explicit, until a final one was so literal that I wasn't sure whether it had not gone over the top.

As the audience walked in, Perlstein found a spot for himself. Ever so slowly the other dancers joined him in a pedestrian lineup that quickly scattered into similar but individual expressions. But common moves began to look less innocent as people moved into each other's space. Did Sharp stumble over a prone Perlstein or did she kick him because he was in her way? A push-up position for two became one for four until the dancers waddled along like some multi-limbed creature. Sinewy and so tightly focused on each other that they looked like one evolving organism, Rein and Smith in a duet looked both delicate and unbreakable. Yet they also had the shifting wariness of boxers about them.

Anxiousness and indifference seeped into *Mine* like dripping fog. At one point the dancers pounced to the floor and recovered, opening their arms and looking upward as if expecting some relief. At another, like soldiers going to battle, they walked bent over but fiercely yanked their knees to their chests as if to protect them. Holding flashlights in the dark, the men impassively observed the women writhing in some kind of agony. Then it was their turn to watch Perlstein's simple touch trying to calm a fiercely shaking Smith; it elicited rage. This was one of the few spots in *Mine* when you could sense a gesture emanating from personal motivation. Perlstein,

previously, had shaped a piece of rope into a circle around Smith's solo. I couldn't decide whether he was trying to expand or limit a space for the dance.

When three wire baskets descended from the ceiling to encase dancers' heads, I thought of those dreadful headgears that slaves were forced to wear. Here they turned the dancers into automations, who on each quarter turn executed identical patterns of small steps. Joel St. Julien's score — excellent throughout — began to sound as if coming from below water.

In *Mine's* fiercest section, dancers hurled themselves against the theater's wall, where they stayed as if glued until an intruder yanked or scraped them off, forcing him or herself into the space. It was brutal because it looked so impersonal; it seemed just something that was. Sort of like *Lord of the Flies* for grown-ups.

But perhaps my favorite moment was also one of its simplest. Sharp danced a limb-slashing solo center space. Her colleagues watched from the corner of the square. Slowly, almost ceremoniously they moved in, shrinking Sharp's space with every step they took. You could just feel the air constricting around her.

So what about that last image? It did involve a rope; it also reminded me of a Roman chariot. **SFBG**

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WRAP IT UP

One thing nobody thinks they want, but will usually find a good use for (especially if the pictures are rad): Calendars! All your local, independent bookstores will have a slammin' selection of Grumpy Cat, Sierra Club, architecture, wildflower, kooky '50s ads, and more themed options. (And hey, the helpful sales elves may direct you to some actual books for your list.) But the grandest selection of all comes from **Green Apple Books** (506 Clement, SF. www.greenapplebooks.com) in the Richmond, **Alexander Book Co.** (50 Second St, SF. www.alexanderbook.com) downtown, **Aardvark Books** (227 Church, SF. 415-552-6733) near the Castro, and **Books, Inc.**'s various locations (www.booksinc.com).

Then there's chocolate — who doesn't like chocolate? Ghirardelli and See's are our local standards, of course (RIP Joseph Schmidt and Sharffen Berger). But you can make a sweet, unique impression with boutique chocolatiers **Tcho** (www.tcho.com), which is fancy and gorgeous; **Casa de Chocolates** (2629 Ashby Ave., Berk. www.casadechocolates.com), because tequila-flavored cocoa butterflies; **Littlejohn's**, 1422 Market, SF. www.littlejohnscandies.com), where the caramel apples are the size of small pumpkins; or **Poco Dolce** (www.pocodolce.com) — hello California olive oil chocolate bars.

TO THE FAIR

Hand your money directly to local artists and craftspeople by hitting up one of the Bay Area's holiday gift fairs — there are quite a few to choose from in the next couple of weeks.

For the Victoriana and steam-punk fan in your life, the venerable **Great Dickens Christmas Fair**, which offers an immersive Victorian London experience in addition to great local shopping, continues

through Dec. 22 (Sat-Sun, 10am-7pm, \$12-\$30, Cow Palace, 2600 Geneva, Daly City. www.dickensfair.com).

Gifts for steampunkers, part II: **Gift** at the Crucible (Sat/14, noon-6pm; Sun/15, noon-5pm, free, 1206 Seventh St, Oakl. www.thecrucible.org). The fire arts center turns out live industrial-art demos — welding, glass working, blacksmithing — and flame-broiled performances along with booths full of handmade art: stained glass, jewelry, even “glowing performance accessories” for your fire-dancing Secret Santa. The Crucible Bike Shop will also be selling fully-rebuilt used bikes.

Elsewhere in Oakland, Jack London Square hosts the **Jack of All Trades Market** (Sat/14, 11am-5pm, free, Broadway and Embarcadero, Oakl. www.jacklondonsquare.com), an eclectic mix of indie designers, collectors, artists, and more curated by Treasure Island Flea. Also: DIY workshops, for creative types who'd rather make their own gifts.

The California Academy of Sciences turns NightLife, its weekly 21-and-over after-hours shindig, into **Holiday Bazaar NightLife** (Thu/12, 6pm, \$12, 55 Music Concourse, Golden Gate Park, SF. www.calacademy.org), curated by Bazaar Bizarre and boasting over 40 local merchants (and boozy snow cones, ho ho ho!) Stop by El Rio's vast patio for **Homo for the Holidays**, spotlighting unique items made by queer crafters, with fun live performances by GAYmous, the emFATic Dancers, and others — plus a “Sleazy Santa” photo booth (Sun/15, 3-8pm, \$5, 3158 Mission, SF. www.elriosf.com).

San Francisco's modern-focused Book and Job Gallery hosts **Holiday Pop-Up Market**, with an emphasis on books from independent publishers, handmade goods, and art (Fri/13, 6-10pm; Sat/14-Sun/15, 11am-7pm, free, 838 Geary, SF. www.book-job.com). And in Larkspur, the **14th Annual Hawaiian Holiday Craft and Bake Sale** offers crafts and goodies created by Halau Hula Na Pua O Ka La'akea hula school members; “spontaneous hula dancing” is also predicted (Sat/14, 10am-4pm, free, St. Patrick's Parish Center, 409 Magnolia, Larkspur. www.hulaon.org). **SFBG**

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

THEATER

OPENING

Crones for the Holidays: The Sequel Exit Theatre, 156 Eddy, SF; www.crackpotcrones.com. \$20. Opens Sat/14, 3 and 8pm. Runs Sat-Sun, 3pm (also Sat, 8pm). Through Dec 29. Vignettes, improv, songs, and more, written by and starring Terry Baum and Carolyn Myers.
It's Christmas, Carole! Creativity Theater, 221 Fourth St, SF; www.itschristmascarole.com. \$10-20. Opens Thu/12, 7pm. Runs Thu-Fri, 7pm; Sat-Sun, 2 and 5pm. Through Dec 22. Thrillride Mechanics performs the world premiere of Michael Phillips' “human cartoon” that puts an *Office Space*-style spin on the Dickens classic.
Too Many Tamales: A Holiday Story for the Whole Family Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-35. Previews Sat/14-Sun/15, 2pm. Opens Dec 21, 2 and 8pm. Runs Dec 22-23, 27-30, and Jan 2-4, 2pm. Through Jan 4. Marsh Youth Theater and author Gary Soto collaborate on this high-energy holiday show — complete with puppets and Mexican music — based on Soto's picture book.

ONGOING

Amaluna Big Top at AT&T Park, Third Street at Terry A. Francois Blvd, SF; www.cirquedusoliel.com. \$50-175. Check website for schedule, including special holiday showtimes. Through Jan 12. Cirque de Soleil brings its *Tempest*-inspired *Amaluna* to the big top set up outside AT&T Park. Touted as a celebration of “women [sic] power,” it seems initially odd that the design elements are so focused on the male peacock feather — all greens and blues and graceful, with curving “fronds” rising up from the stage. The flimsy plotline offers a coming-of-age and courtship tale; far more memorable are the show's aerialist goddesses and Lara Jacobs' unique balancing act. (Gluckstern)
Avenue Q New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Fri/13, 8pm. Opens Sat/14, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Jan 12. New Conservatory Theatre Center performs the Tony-winning comedy.
BoomerAging: From LSD to OMG Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Tue/17, 8pm. Will Durst's hit solo show looks at baby boomers grappling with life in the 21st century.
A Christmas Carol Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-95. Wed-Sat, 7pm (no evening shows Dec 24, 26, or 28; also Wed/11, Sat/14, Dec 21, and 23, 2pm; Dec 24 and 26-28, 1pm; Dec 27 evening show at 5:30pm); Sun, 5:30pm (also Sun/15 and Dec 22, 1pm). Through Dec 28. American Conservatory Theater mounts its annual production of the Dickens classic, with James Carpenter as Scrooge and Ken Ruta as Jacob Marley's ghost.
Cinderella Buriel Clay Theater, African American Art and Culture Complex, 762 Fulton, SF; www.african-americanshakes.org. \$12.50-50. Sat, 8pm (also Dec 21, 3pm); Sun, 3pm. Through Dec 22. African-American Shakespeare Company presents this fairy-tale production for the holidays.
The Golden Girls: The XMAS Episodes Victoria Theatre, 2961 16th, SF; www.trannyshack.com. \$30. Thu-Sat, 8pm; Sun, 7pm. Through Dec 22. Inspired by the classic sitcom, Miami's feisty seniors (portrayed by Heklin, Cookie Dough, Matthew Martin, and Pollo Del Mar) return to spread holiday cheer and cheesecake.
The Jewelry Box: A Genuine Christmas Story The Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-40. Fri, 8pm; Sat, 5pm. Through Dec 28. Brian Copeland performs the world premiere of his new, holiday-themed work, an Oakland-set autobiographical tale that's a prequel to his popular *Not a Genuine Black Man*.
My Beautiful Launderette New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Dec 22. New Conservatory Theatre Center performs Andy Gram and Roger Parsley's adaptation of Hanif Kureishi's award-winning screenplay.
The Oy of Sex Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-100. Thu-Fri, 8pm; Sat, 8:30pm. Through Jan 18. Comedian Alicia Dattner performs her solo show, based on her stories from her own life and love addiction.
Peter/Wendy Gough Street Playhouse, 1620

Gough, SF; www.custommade.org. \$15-33. Thu/12-Sat/14, 8pm; Sun/15, 7pm. J.M. Barrie's familiar and much-revisited children's story, about a boy who refuses to grow up, has always had its darker aspects, including the violent streak in its hero, forever-child Peter (Sam Bertken). Unfortunately, any underlying social or psychological complexity in the story — originally published in 1902 in *The Little White Bird* — is of no consequence in adapter-director Jeremy Bloom's relentlessly cheerful and quickly monotonous retelling. The production, which narrates and acts out the story in somewhat condensed form, says it's designed for adults of all ages and children over 12, but it seems pitched to an audience much younger still. Custom Made Theater's lackluster staging does little to make the time go faster. There's a mischievous energy in Bertken's Peter and a bright intelligence in Anya Kazimierski's Tinker Bell that together produce the play's only emotional heat, but it's fleeting. As Wendy, Elissa Beth Stebbins is

generally solid but too mild to elicit much sympathy for her unrequited affections for Peter. Clad exclusively in striped jammies, the uneven ensemble (which also includes Terry Bamberger, Jessica Rudholm, Kim Saunders, and Jeunee Simon in multiple roles) rarely encourages focus on the finer points of character and plot, which anyway come with a soporific dose of trifling detail amid generally awkward physical choreography. Indeed, any “happy thoughts” one walks in with would risk vanishing entirely, were it not that the cast harvests them immediately and writes them down for future reference on the stage floor. (Avila)
Storefront Church San Francisco Playhouse, 450 Post St, Second Flr, SF; www.sfplayhouse.org. \$30-100. Tue-Thu, 7pm (no shows Dec 24-25 or Jan 1); Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm (also Dec 22, 7pm). Through Jan 11. A modern-day Scrooge finds redemption in San Francisco Playhouse's production of John Patrick Shanley's uplifting comedy. **SFBG**

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ARTS + CULTURE GAMER

Play on

Mainstream hits of 2013 —
and a few smaller picks, too

BY PETER GALVIN
arts@sfbg.com

YEAR IN GAMER The year 2013 has been a triumphant, confident peak in a particularly long generation of gaming, and as we gather around various top ten lists to send off the Xbox 360 and PlayStation 3 in style, let it be remembered that the pair received a more-than-decent eulogy. Most of the year's accolades will likely fall upon three games, and while all involve guns, shooting and explosions, the refinements of those mechanics demonstrate the medium is unquestionably evolving.

Following a massive plague that wipes out much of the US, Naughty Dog's *The Last of Us* is a survival horror/third-person shooter involving an unlikely pair of survivors, Joel and Ellie. "Zombies" and "stealth combat" seem to be two ever-present gameplay types, but here they are conduits into a lengthy and subtly-developing relationship between these protagonists. Playing this game won't change your mind about what it means to shoot a guy a bunch of times, but the human moments between the battles are some of the strongest the medium has seen.

BioShock Infinite (Irrational Games/2K Australia) also offers a memorable experience — even if at first you don't fully understand what

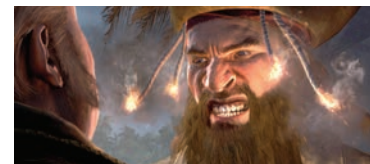


you're playing. Set in an alternate 1912 America, *Infinite* initially plays out like gumshoe pulp fiction, as private eye Booker DeWitt blasts through a city in the sky in search of a missing girl — but the game concludes with a twist that will have you playing it again to see all the ways in which you were duped. A storytelling exercise in the guise of a first-person shooter, *Infinite* might be more fun to think about than to play...but boy is it fun to think about.

You're aware *Grand Theft Auto V* (Rockstar North) careened onto shelves this year? Admittedly, the series hasn't changed much — it's still an excuse to play the bad guy, this time in a faux-LA setting. But left to your own devices, and given the keys to the most detailed and straight-up "fun" cities the *Grand Theft Auto* series has seen, how will

you spend your time? For every criminal option there's an equally enticing civilian activity, and taking the experience online allows for fascinating commingling among fellow tourists of the criminal lifestyle.

Beyond the big three ... *Assassin's Creed IV: Black Flag* (Ubisoft Montreal) shrugged off last year's messy entry



by casting the player as a pirate on the high seas. Like *Grand Theft Auto*, freedom is key to this series' success and *ACIV* wastes no time loosing you upon small islands, lush jungles, and 18th-century port towns in your very own, customizable privateer vessel.

Who doesn't like Ghibli movies? *Ni no Kuni: Wrath of the White Witch* is a Ghibli movie you can play. Featuring cut-scenes direct from the Japanese animation studio and stirring music from frequent Ghibli composer Joe Hisaishi, *Ni no Kuni* is more than a little "grindy," but it offers a truer sense of childlike wonder than any other title this year.

Lucas Pope's *Papers, Please* is often decidedly *not*-fun. As an immigration agent for a fictional communist country, you decide who enters and who is denied. Managing applicant's passports and entry tickets is just the beginning of the frustration, and the real bite is in juggling doing the right thing against feeding your family. No matter which decision you make, you'll probably feel a bit icky about it — a genuinely exciting feat for an industry that traditionally triumphs fun above all.

Sometimes it's best to go in not knowing anything about a game. In the Fullbright Company's first-person mystery *Gone Home*, a young woman returns to her childhood home to find no one there to greet



her. The mystery of her family's disappearance draws you through the old house, where you discover the private histories and desires of her loved ones through the bits and bobs they've left behind. **SFBG**

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Don't shoot!

Top indies of 2013 make fun without firearms

BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

YEAR IN GAMER This list is for all the gamers sick of blasting your last alien, zombie, or oppositional soldier of the moment (Nazis, Soviets, snore). That's it. Done! As indie games grow in popularity, games that eschew the "shoot everything" mentality are becoming easier to find. Get your joystick thumbs ready and enjoy this list of 2013's "top games where you don't shoot things."

PLANT CAT: FIRST BLOSSOM

There are treasures to be found, and Quince the Plant Cat will snag them all with his ability to create ridiculously long vines that curve and bend off cliffs and walls. It's a game as cute as *Kirby's Dream Land*, with a heavy Game Boy esthetic, a nod to the annual Game Boy Jam coding contest the game was made for. A side scrolling adventure à la Mario, the game (and soundtrack) is pure retro goodness. Though mouse and insect enemies abound, Plant Cat deals with



them by feeding them vines, leading one to wonder if maybe all the evil Goombas in Mario are just hungry. flashygoodness.com/games/plant-cat

NIHILUMBRA

You are Born, a scrap of darkness that separated from "the Void" and formed sentience. Now the Void wants you back. *Nihilumbra* is a deeply atmospheric, side-scrolling puzzle game; playing as Born you discover different colors, which you magically paint around levels in order to escape the Void's teeming, mysterious black mass. Colors help you escape the traps of the world: Blue is ice, speeding your runs; brown sticks enemies (and puzzle objects) in their places; red burns things away; and green turns surfaces into trampolines.

Throughout your travels, the Void questions your right to live, and solving the mystery of your existence is half the fun. *Nihilumbra* is a heady game that first debuted on iOS and Android last year, but

only recently was released on the computer — with vocal performances and HD graphics. Now available



on Steam and as a web browser demo online, *Nihilumbra* will have you hooked. www.nihilumbra.com

DUMB WAYS TO DIE

Quick! Clean the puke! Bat the piranha away from the guy dancing underwater! *Dumb Ways to Die* is a hyperactive mobile game tasking the player with protecting cute jelly-bean creatures from eminent death in new ways every 10 seconds or so. Failure to save the adorable smiling beans leads to all manner of hilarious deaths: bears chomping half their bodies off, trains flattening them into bean paste, pythons biting them in the eyeball, etc. It surprised the bejesus out of me to find out this was a Public Service Announcement game made by Melbourne, Australia's Metro Trains network. The lesson? Rail safety. Why can't more municipalities create games revolving around cute bean people? San Francisco, get on it! www.dumbwaystodie.com

WAKING MARS

Waking Mars is one of those games that makes you want to explore its every nook and cranny. The year is 2097, and playing as Dr. Liang, an astronaut and research scientist, you land on Mars and discover a cave under ancient ruins. That's when you meet Martian life for the first time, only the aliens aren't monsters — they're plants. The game quickly becomes part exploration, part horticulture simulator. Armed only with a jetpack and his science skills, Dr. Liang must experiment with and breed the "Zoa" to help solve the mystery of how the red planet turned to dust. *Waking Mars* is the very opposite of shooter games, as growing ecosystems and creating life are the axis of gameplay (instead of, ya know, killin' stuff). Technically speaking, this game squeaked onto Steam in December 2012, but it's still notable enough to include here. tigerstylegames.com/wakingmars **SFBG**

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Journey into Unarius with
'Children of the Stars'

BY DENNIS HARVEY
arts@sfbg.com

FILM El Cajon — between balmy coastal San Diego and arid desert mountains to the east — is just the sort of place where the dream of California living came true for a lot of industrious working-class people in the post-World War II boom years. It's also where their boomer children and generation-next grandkids are currently seeing that dream slowly expire.

It exploded in the original golden age of suburban planning, by 1960 going from podunk burg to major 'burb with 25 times the population it had had two decades earlier. Such rapid growth is seldom pretty, and today El Cajon mostly looks like a rusty old conglomeration of strip malls, ranch-style homes, and motel-like apartment complexes that probably were a little tacky to begin with. It's certainly not the first place that might come to mind when pondering where groundwork might be laid for the coming landing of space vessels from the 32 worlds of the Interplanetary Confederation, who will arrive at last to save we holdout "Earthians" from our endless cycles of self-destruction.

But that is exactly what El Cajon has been for nearly a half century, since Norman and Ruth Norman settled upon this place to headquarter their Unarius Academy of Science. While the Normans are long gone — from this crude mortal plane of existence, at least — their philosophy (or "UFO religion," as some put it) lives on in a center that still ministers to and teaches an increasingly elderly community of devotees.

It also attracts a certain number of gawkers, as Unarius (Universal Articulate Interdimensional Understanding of Science) has accidentally generated its own spin-off "cult" of worshippers at the altar of camp. In the 1980s, public access stations across the nation began airing the nonprofit organization's self-produced films and videos portraying aspects of their mythology, notably the many past incarnations of Uriel



née Ruth Norman — female, male, and otherwise. (These include myriad famed emperors, prophets, geniuses, and the Statue of Liberty.) Enacted by Unarius "students" in elaborate costumes with fanciful sets and FX, these are among the most flabbergastingly wonderful "home movies" ever made — crazy narratives with the aging Ruth decked out in enough wigs, chiffon, costume jewelry, and miscellaneous spangles to float an entire convention of drag queens. If you visit the El Cajon facility, expect its keepers to be polite but wary: They're happy to spread the gospel, but know you're probably there for the kitsch value.

Everybody can be happy with Bill Perrine's *Children of the Stars*, the centerpiece of Other Cinema's latest "Incredibly Strange Religion" program at Artists' Television Access this Saturday. It has scads of footage from such Unarius superproductions as *A Visit to the Underground City of Mars*, which if you haven't seen such before will make you want to immediately track down their complete original versions. But it also cannily limits itself almost exclusively to interviews only with the remaining faithful. They unfailingly seem very nice, ordinary, good-humored, and not prone to hyperbole (let alone insanity), even as they testify to the occasional outlandish doctrine or personal experience.

Born at the turn of the last century, Ruth Nields was a restless, lively soul who went through a number of professions (and several husbands) before 1954, when she met electrical engineer Ernest Norman, whose past lives apparently included that of Jesus Christ. He passed away in 1971, at which point the church these "two great beings of celestial consciousness" had established started heading in (even) more fanciful directions, to the dismay of some earlier converts but the delight of many new ones. Ruth assumed the primary identity of Uriel, "Queen of Archangels," a fourth dimension channeler who'd already materialized on as Yuda of Yu, Poseid of Atlantis, Peter the Great, Quetzalcoatl, Zoroaster, King

Arthur, and JFK.

Several such lives, and prophecies of imminent extraterrestrial arrivals, were elaborately portrayed in such sci-fi spectacles as *The Arrival* and *Roots of the Earthmen*. There were also historical epics, including one in which Norman — as a Scarlett O'Hara-like belle of the Old South — cavorts on a plantation, surrounded by what appear to be many enthusiastic young white gay men in black-face drag gushing about how beautiful and kind she is. These extravaganzas endeared Unarius to a larger audience via cable airings, though eventually shrinking inspiration or funding curtailed their production.

Unarius hardly lacked drama in its daily operations. A student turned "sub-channeler" named Louis Spiegel was cast as official "fallen angel," a Lucifer whose bitchy ways and power plays irked many until Uriel pronounced him "totally healed" in 1984, at which point he abruptly turned into "the sweetest man." Others jostled for the Queen's favor, recalling their envy and arrogance now as lingering repercussions of past lives in which some presided over Uriel's beheading in ancient Egypt or led Jews to Nazi gas chambers. Everyone was woven into the ever-evolving narrative, which sometimes closely resembled popular fantasy series like *Star Trek* or *Star Wars*. (Perrine cleverly uses old sci-fi clips to illustrate Unarius concepts.)

Ruth Norman died in 1993. The last announced date for the "Space Brothers" to visit, 2001, came and went because clearly Earthians weren't ready in the wake of 9/11. But Unarius survives, despite its mythology of negative energy phenomena over millennia remaining a small beacon of utopian benevolence in a world of gloating religious apocalypticists. El Cajon may turn out to be the very portal to paradise yet. **SFBG**

CHILDREN OF THE STARS

Sat/14, 8:30pm, \$6.66
Artists' Television Access
992 Valencia, SF
www.othercinema.com

Gore to the world

Scare yourself silly with 'Silent Night, Deadly Night'

BY CHERYL EDDY
cheryl@sfbg.com

FILM Consider the giants of ho-ho-horror. Bob Clark's *Black Christmas* (1974) boasted an above-average cast (Olivia Hussey, Margot Kidder, Keir Dullea, John Saxon). *Christmas Evil* (1980) was dubbed "the greatest Christmas movie ever made" by no less an authority than John Waters, who recorded an audio commentary for its 2006 special-edition DVD.

And then there's *Silent Night, Deadly Night* (1984), which borrows several of *Christmas Evil*'s plot points: a kid suffering mental damage from a Santa-related trauma grows up, unwisely takes a job working with toys, become obsessed with the concepts of "naughty" and "nice," and eventually snaps. *Christmas Evil* may have the better last shot (you'll believe a van can fly!), but *Silent Night, Deadly Night* is not without its sleazy charms.

Directed by Charles Sellier Jr. — best-known for creating TV's *The Life and Times of Grizzly Adams*, he later segued into Christian-themed entertainment — *Silent Night, Deadly Night* contains scream queen Linnea Quigley, a year before her signature role as the naked, grave-dancing "Trash" in *Return of the Living Dead*. Though she's only onscreen for a few minutes, her death scene (shrieking, flailing, topless, wearing jorts, piercing antlers) is Z-grade slasher gold.

Beyond Quigley's rack (and the other boobs showcased eagerly and gratuitously herein) and some gorgeous Utah location shots, *Silent Night, Deadly Night*'s memorable moments come courtesy of its creepy soundtrack. The Internet proves that at least one dance remix exists of "Santa's Watching," a nightmarish ditty which reprises throughout the film. In the film's opening credits, it's a sing-songy lullaby; it plays in full-cheese form on a car radio shortly before unfortunate tot Billy Chapman sees his parents slaughtered by a baddie in a Kris Kringle costume; and it's sung drunkenly by grown-up Billy's co-workers at the toy store where he works.

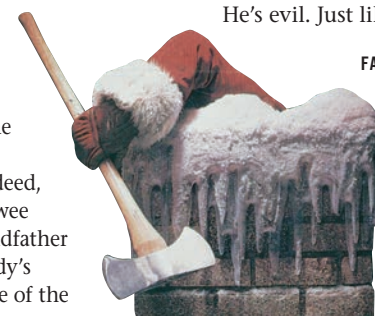
And Santa is, indeed, watching. Early on, wee Billy's catatonic grandfather snaps to when nobody's looking, which is one of the

film's few genuinely frightening bits. "Christmas Eve is the scariest damn night of the year!" he croaks with cruel glee. "If you see Santa Claus tonight, you better *run for your life!*" Point taken, Gramps.

A few years later, Billy and baby brother Ricky are marking time at a Catholic orphanage. Billy's still traumatized by what he witnessed (exhibit A: he punches the benevolent Santa that comes to visit the kids on Christmas), but the bitchy Mother Superior believes her punishments will set the naughty (ahem) boy right. When the film jumps ahead a few more years, Billy (played as an adult by Robert Brian Wilson) is a strapping lad employed at a dingy toy shop. He's happy for the first time, therefore we get a peppy montage (more original music!) that spirals into darkness as soon as we realize what month it is.

Guess who's pressed into Santa-clad service, with predictably messy results? (Not Billy's boss, who kicks off the store's after-hours party by announcing "Time to get shit-faced!") Like *Christmas Evil*, *Silent Night, Deadly Night* is novel amid the 1980s slasher wave in that it follows the killer's story, rather than empowering whatever Jamie Lee Curtis character is left standing at the end. Frankly, by the last reel, it's a relief when put-upon weirdo Billy goes full psycho, meting out punishment among the naughty (and sparing the very few he deems "nice").

And what about little Ricky? Oh, he survives to cause his own jingle-bell rampage in the sublimely campy, meme-spawning *Silent Night, Deadly Night Part 2* (1987) and the less-notable *Silent Night, Deadly Night 3: Better Watch Out!* (1989). The series continued with the Clint Howard-starring, witch-themed *Silent Night, Deadly Night 4* (1990); and *Silent Night, Deadly Night 5: The Toy Maker* (1991), featuring Hollywood legend Mickey Rooney as the titular craftsman. Spoiler alert: He's evil. Just like Santa. **SFBG**



FANGORIA PRESENTS: SILENT NIGHT, DEADLY NIGHT

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cinemasf.com/
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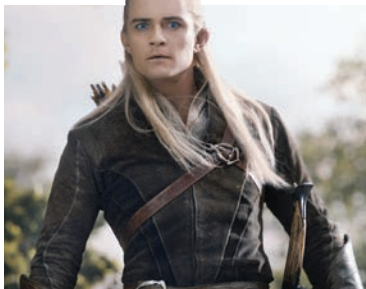
FILM LISTINGS

ORLANDO BLOOM RETURNS TO MIDDLE-EARTH TO PLAY LEGOLAS IN
THE HOBBIT: THE DESOLATION OF SMAUG. PHOTO COURTESY OF WARNER BROS. PICTURES

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

The Hobbit: The Desolation of Smaug Peter Jackson's sequel to last year's *An Unexpected Journey* continues J.R.R. Tolkien's epic story of hobbit Bilbo Baggins' adventures. (2:36) **Presidio**. **Last Days on Mars** An eight-member crew of a multinational expedition to Mars are just wrapping up their six-month mission when they discover sign of life — well, “bacterial cell division,” albeit of a virulent strain that seems hellbent on turning anyone who comes in contact with it into violent un-dead. Hence the visiting humans are soon battling for survival, including Liev Schreiber (hero), Romola Garai (sorta-love interest), Olivia Williams (mean girl), and Elias Koteas. Though well crafted, this first feature by Irish director Ruairi Robinson (adapted by Clive Dawson from Sydney J. Bounds' 1975 short story) can't help but be a letdown as its menace turns out to be nothing more than transformed humans in pasty “monster” makeup lurching around grabbing the panicked, still-living specimens. You've seen all this before, in forms both scarier and cheesier, but either way often more memorably handled than here. (1:38) **Opera Plaza, Shattuck**. (Harvey) **Saving Mr. Banks** Having promised his daughters that he would make a movie of their beloved Mary Poppins books, Walt Disney (Tom Hanks) has laid polite siege to author P.L. Travers (Emma Thompson) for over 20 years. Now, in the early 1960s, she has finally consented to discuss the matter in Los Angeles — albeit with great reluctance, and only because royalty payments have dried up to the point where she might have to sell her London home. Bristling at being called “Pam” and everything else in this sunny SoCal and relentlessly cheery Mouse House environ, the acidic English spinster regards her creation as sacred. The least proposed changes earn her horrified dismissal, and the very notion of having Mary and company “prancing and chirping” out songs amid cartoon elements is taken as blasphemy. This clash of titans could have made for a barbed comedy with satirical elements, but god forbid this actual Disney production should get so cheeky. Instead, we get the formulaically dramatized tale of a shrew duly tamed by all-American enterprise, with flashbacks to the inevitable past traumas (involving Colin Farrell as a beloved but alcoholic ne'er-do-well father) that require healing of Travers' wounded inner child by the magic of the Magic Kingdom. If you thought 2004's



Finding Neverland was contrived feel-good stuff, you'll really choke on the spoons full of sugar forced here. (2:06) (Harvey) **Tyler Perry's A Madea Christmas** Writer-director-star Tyler Perry returns with his seventh Madea film. (1:45)

ONGOING

The Great Beauty The latest from Paolo Sorrentino (2008's *Il Divo*) arrives as a high-profile contender for the Best Foreign Language Film Oscar, already anointed a masterpiece in some quarters, and duly announcing itself as such in nearly every grandiose, aesthetically engorged moment. Yes, it seems to say, you are in the presence of this auteur's masterpiece. But it's somebody else's, too. The problem isn't just that Fellini got there first, but that there's room for doubt whether Sorrentino's homage actually builds on or simply imitates its model. *La Dolce Vita* (1960) and *8 1/2* (1963) are themselves swaying, jerry-built monuments, exhilaratingly messy and debatably profound. But nothing quite like them had been seen before, and they did define a time of cultural upheaval — when traditional ways of life were being plowed under by a loud, moneyed, heedless modernity that for a while chose Rome as its global capital. Sorrentino announces his intention to out-Fellini Fellini in an opening sequence so strenuously flamboyant it's like a never-ending pirouette performed by a prima dancer with a hernia. There's statuary, a women's choral ensemble, an on-screen audience applauding the director's baffled muse Toni Servillo, standing in for Marcello Mastroianni — all this and more in manic tracking shots and frantic intercutting, as if sheer speed alone could supply contemporary relevancy. Eventually *The Great Beauty* calms down a bit, but still its reason for being remains vague behind the heavy curtain of “style.” (2:22) **Opera Plaza, Shattuck, Smith Rafael**. (Harvey) **SFBG**

REP CLOCK

Schedules are for Wed/11-Tue/17 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

“ANOTHER HOLE IN THE HEAD FILM FESTIVAL” Balboa Theater, 3630 Balboa, SF; New People Cinema, 1746 Post, SF; www.sfndie.com. \$12. Now in its 10th year, the festival highlights indie horror, sci-fi, and fantasy films, through Dec 19.

ATA GALLERY 992 Valencia, SF; www.atasite.org. \$6-10. **The Book of Jane** (Alli, 2013), Thu, 8. “Open States,” sound and music performances by Evan Caminiti, Danny Paul Grody, and Trevor Montgomery, plus films by Paul Clipson, Fri, 8. “Other Cinema:” **Children of the Stars** (Perrine, 2012), Sat, 8:30. “Small Press Traffic: Amanda Davidson and Jaime Cortez,” reading, Sun, 5.

BALBOA THEATRE 3630 Balboa, SF; cinemasf.com/balboa. \$10. **Silent Night, Deadly Night** (Sellier, 1984), Sat, 10. “Popcorn Palace:” **Elf** (Favreau, 2003), Sat, 10am. Matinee for kids.

BINDESTIFF STUDIO 185 Sixth St, SF; www.facinesf.com. \$10-20. “FACINE bente: Filipino American Cine Festival,” 33 feature length films and short works from the Philippines and the Filipino Diaspora, Wed-Sat. Proceeds benefit Typhoon Haiyan relief operations in the Philippines.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-12. **Gravity** (Cuarón, 2013), Wed, 2:30, 4:45, 7, 9:15. **Mystical Traveler: The Life and Times of Dr. John-Roger** (John-Roger and Garcia), Thu, 7:30. Free screening; visit website for related events. • **Killer of Sheep** (Burnett, 1977), Fri, 7:15, and **Eraserhead** (Lynch, 1976), Fri, 9. **Mariinsky Theater's The Nutcracker in 3D** (2013), Sat, 1:30, 4. **Children of Paradise** (Carné, 1945), Sat, 7. • **To Catch a Thief** (Hitchcock, 1955), Sun, 2:25, 7, and **Dial M for Murder** (Hitchcock, 1954), Sun, 4:55, 9. “A Holiday Wurlitzer Extravaganza,” holiday organ concert to save and enhance the Castro's Wurlitzer, Mon, 7:30. This event, \$20.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **The Armstrong Lie** (Gibney, 2013), call for dates and times. **Blue is the Warmest Color** (Kechiche, 2013), call for dates and times. **The Great Beauty** (Sorrentino, 2013), call for dates and times. **Walking the Camino: Six Ways to Santiago** (Smith, 2013), call for dates and times. “Hollywood Home Movies,” Wed, 7. This event, \$12. “A Century Ago: The Films of 1913,” Thu, 7. This event, \$12. **Bettie Page Reveals All** (Mori, 2012), Dec 13-19, call for times. **Mariinsky Theater's The Nutcracker in 3D** (2013), Sun, 1:30 and Dec 19, 7.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. “Midnight Movies:” **The Room**

(Wiseau, 2003), Sat, midnight.

EXPLORATORIUM 600 The Embarcadero, SF; www.sfcinematheque.org. \$5-10. San Francisco Cinematheque presents: “Teeming and Tenuous/ Fleeting and Alive: Film Performances by Alex MacKenzie,” Wed, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. “The Resolution Starts Now: 4K Restorations from Sony Pictures:” **Experiment in Terror** (Edwards, 1962), Wed, 7; **Obsession** (De Palma, 1976), Fri, 7; **Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb** (Kubrick, 1964), Fri, 9; **On the Waterfront** (Kazan, 1954), Sun, 3. “Love Is Colder Than Death: The Cinema of Rainer Werner Fassbinder:” **Martha** (1973), Thu, 7; **Querelle** (1982), Sat, 8:40; **In a Year of 13 Moons** (1978), Sun, 5:15. “Fassbinder's Favorites:” **Johnny Guitar** (Ray, 1954), Sat, 6:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **At Berkeley** (Wiseman, 2013), Wed-Thu, 6:45. **The Punk Singer** (Anderson, 2013), Wed-Thu, 7, 8:45. **Ms. 45** (Ferrara, 1981), Fri-Sat, 11; Sun, 2; Mon, THA.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. “X: The History of a Film Rating:” **Midnight Cowboy** (Schlesinger, 1969), Thu, 7:30; **Pink Flamingos** (Waters, 1972), Sat, 7:30. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A035480300. The following is doing business as **SUSHI TONI** 733 Bush St. San Francisco, CA 94108. The business is conducted by a corporation. Registrant commenced business under the abovelisted fictitious business name on: 8/26/13. This statement

was signed by Seil Kang. This statement was filed by Jacob Gosline, Deputy County Clerk, on 11/08/2013. Nov. 20, 27, Dec. 4, 11, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: November 20, 2013. To Whom It May Concern: The name of the applicant is: **TAVERN 242 L-PSHIP.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 240242 OFARRELL ST, SAN FRANCISCO, CA 94102. Type of Licenses Applied for: 75 OnSale General BrewPub Nov. 27, Dec. 4, 11, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC13549924. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Bin Qiu for change of name. TO ALL INTERESTED PERSONS: Petitioner Bin Qiu filed a petition with this court for a decree changing names as follows: Present Name: Bin Qiu. Proposed Name: Benson Yau. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING** Date: 1/23/14. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on November 22, 2013. Nov. 27, Dec. 4, 11, 18, 2013.

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